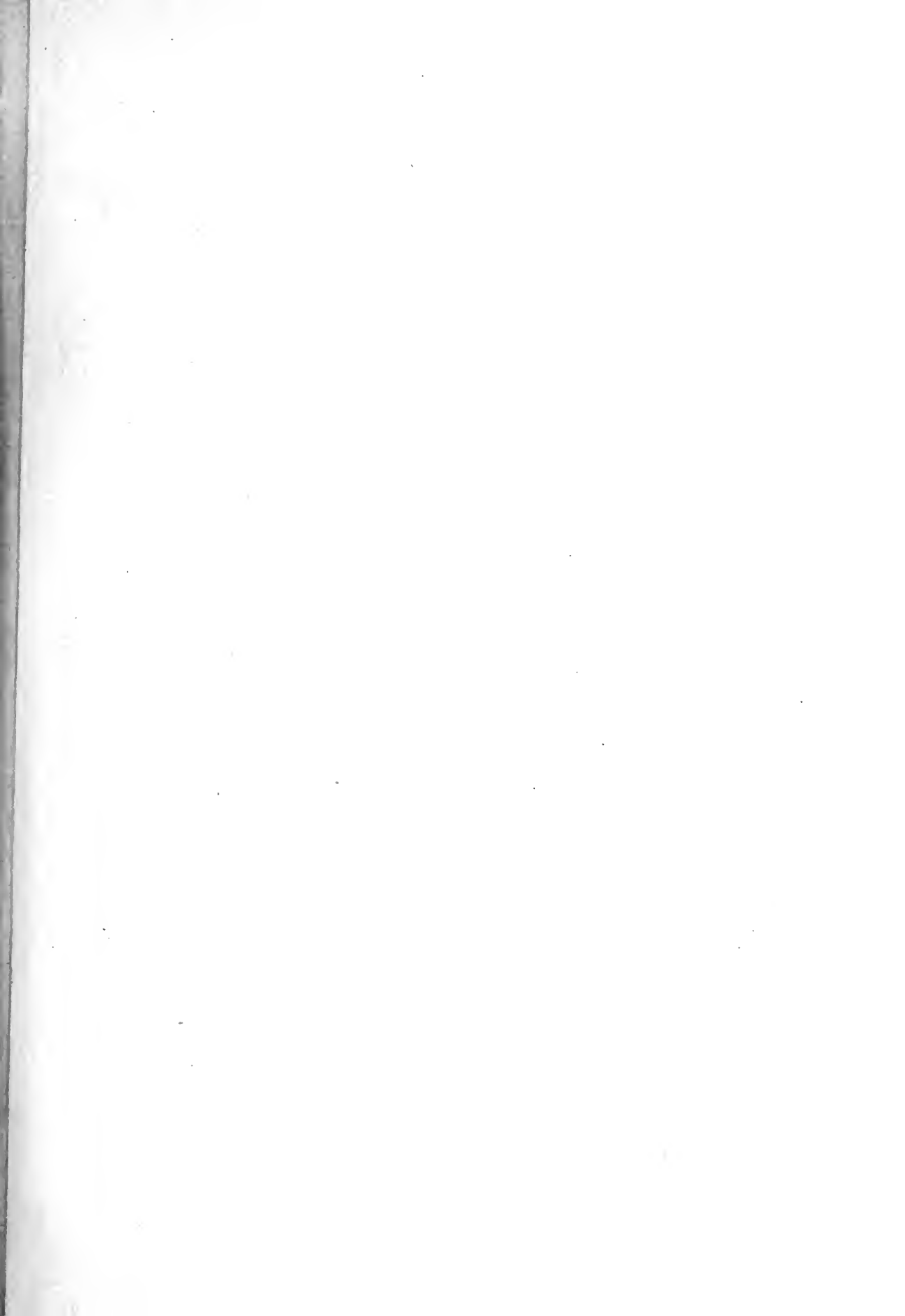




HANDBOUND  
AT THE

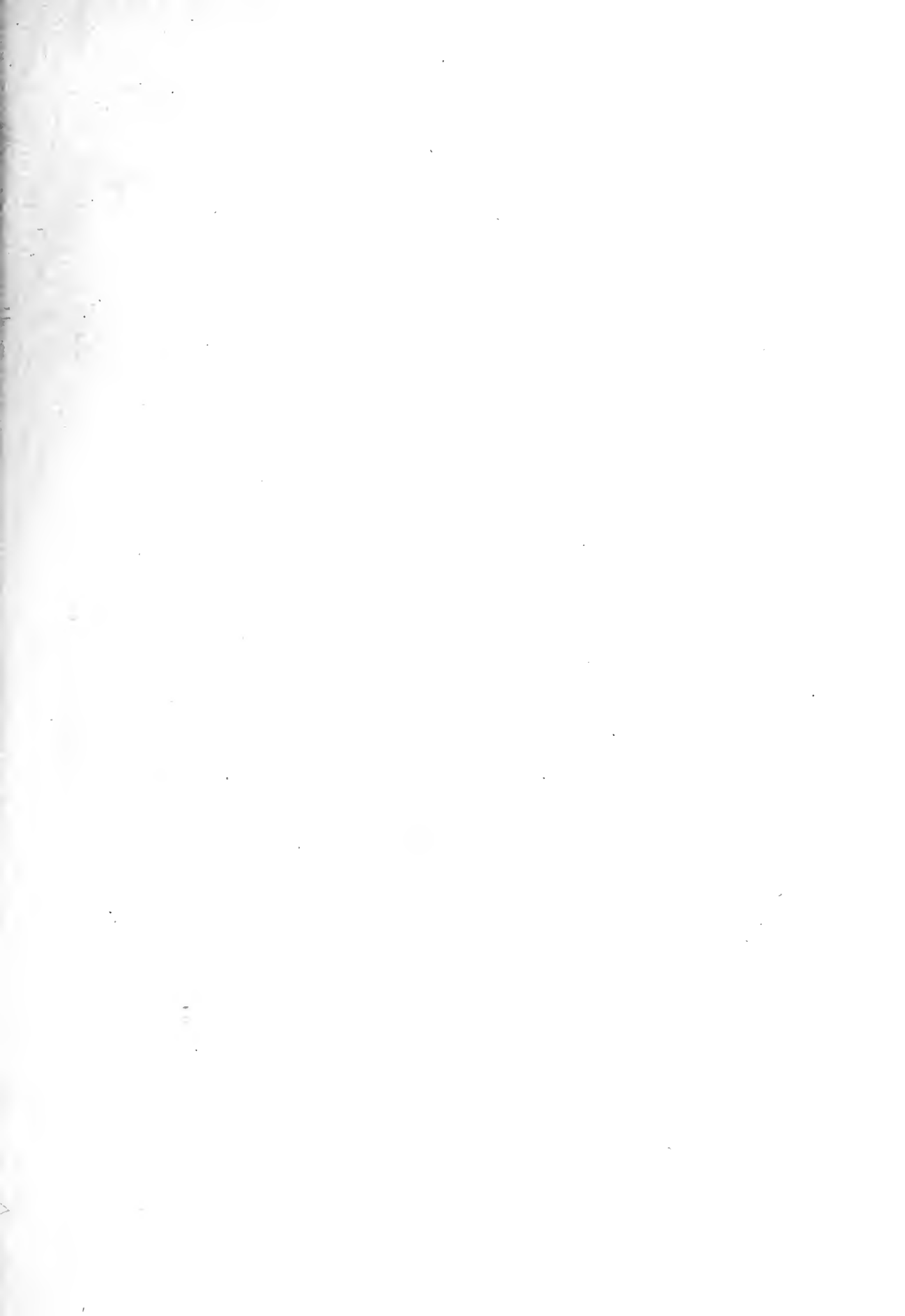


UNIVERSITY OF  
TORONTO PRESS



Digitized by the Internet Archive  
in 2007 with funding from  
Microsoft Corporation







55

2945

# MODERN LANGUAGE NOTES.

---

A. MARSHALL ELLIOTT,  
*MANAGING EDITOR.*

JAMES W. BRIGHT, JULIUS GOEBEL,  
HENRY ALFRED TODD,  
*ASSOCIATE EDITORS.*

33425  
15/5/94

---

VOLUME III.

1888.

BALTIMORE: THE EDITORS.

PB  
1  
M6  
v.3

# TABLE OF CONTENTS.

## ORIGINAL ARTICLES.

To Our Readers.....	I		
Gerber, Adolph, Modern Languages in the University of France, I.....	1-10		
Cook, A. S., Notes on Old English Words [ <i>Cumbol. Mittan, Mitting</i> ].....	11-13		
Wells, Benj. W., Strong Verbs in Aelfric's Judith.....	13-15		
Dodge, Daniel Kilham, On a Verse in the Old Norse "Höfuðlausn".....	15-18		
McElroy, Jno. G. R., Matter and Manner in Literary Composition.....	57-66		
Gerber, Adolph, Modern Languages in the University of France, II.....	66-73		
Bright, James W., The Anglo-Saxon <i>báenian</i> and <i>wraisen</i> .....	73		
McCabe, T., Modern Languages at Cambridge University, England.....	74-75		
Schelling, Felix E., The Fifth Annual Convention of the Modern Language Association of America.....	76-81		
Wightman, Jno. R., Convention of the Modern Language Association of Ontario...	81-82		
Bowen, B. L., Correction to Whitney's French Vocabularies.....	82-83		
Dodge, Daniel Kilham, The Study of Old Danish.....	113-115		
Todd, H. A., Apropos of Les Trois Mors et Trols Vis.....	115-118		
Carpenter, Wm. H., A Fragment of Old Icelandic.....	117-123		
Wells, Benj. W., Sigfried-Arminius.....	124-126		
Schmidt, H., Cl, Gl > Tl, Dl in English Pronunciation.....	126-130		
EGGE, ALBERT E., Scandinavian Studies in the United States.....	131-135		
Bright, James W., <i>Thraf-caik</i> .....	138-139		
Karsten, Gustaf, The <i>f</i> in French <i>soif</i> , <i>bief</i> , <i>moëuf</i> , etc.....	169-178		
Wells, Benj. W., Strong Verbs in Aelfric's Saints,—I.....	178-185		
Garner, Samuel, The Gerundial Construction in the Romanic Languages, III.....	185-192		
Schmidt, H., Postscript to Cl, Gl > Tl, Dl in English Pronunciation.....	192		
Hart, J. M., Macaulay and Carlyle.....	225-237		
Karsten, Gustaf, Dantesca.—Osservazioni su alcuni passaggi della Divina Commedia.	237-245		
Dodge, Daniel Kilham, The Personal Pronoun in the Old Danish 'Tobiae Comedie'.....	245-247		
Schneegans, Heinrich, Die Romanhafte		Richtung der Alexiuslegende in altfranzösischen und mittelhochdeutschen Gedichten, I.....	247-256
		Wells, Benj. W., Strong Verbs in Aelfric's Saints, II.....	256-262
		Garner, Samuel, The Gerundial Construction in the Romanic Languages, IV.....	263-270
		McCabe, T., The Use of the Feminine in the Romance Languages to express an indefinite neuter.....	270-274
		White, Horatio S., The Seminary System in Teaching Foreign Literature.....	297-307
		Schneegans, Heinrich, Die Romanhafte Richtung der Alexiuslegende in altfranzösischen und mittelhochdeutschen Gedichten, II.....	307-327
		Elliott, A. Marshall, Origin of the name 'Canada'.....	327-345
		Schmidt, H., 'Sally in our Alley' and a German Student Song.....	345-347
		Todd, H. A., A traditionally mistranslated passage in Don Quijote.....	347-348
		Otto, Richard, Zwei altcatalanische Rechtsformulare.....	349-350
		Kent, Charles W., The Anglo-Saxon <i>burh</i> and <i>byrig</i> .....	351-353
		Spencer, Frederic, Corrections in Bartsch's Glossary ( <i>La Langue et la Littérature Françaises: Paris, 1887</i> ).....	253-254
		Sheldon—Grandgent, Phonetic Compensations.....	354-374
		Cook, Albert S., Errata in the Sievers—Cook Old English Grammar.....	374
		Karsten, Gustaf, The origin of the suffix <i>-re</i> in French <i>ordre</i> , <i>coffre</i> , <i>pampre</i> , etc....	374-376
		Warren, F. M., Désiré Nisard and the History of Literature.....	376-380
		Cook, Albert S., English Rimes.....	417-426
		Garner, Samuel, The Gerundial Construction in the Romanic Languages, V.....	426-437
		Bright, James W., The Verb <i>to fell</i> .....	437-438
		Dodge, Daniel Kilham, The pronouns in the Old Danish 'Tobiae Komedie'.....	438-441
		Karsten, Gustaf, The Third Annual Neuphilologentag.....	481-488
		Spencer, Frederic, The Old French Manuscripts of York Minster Library.....	488-495
		Schneegans, Heinrich, Das Verhältniss der Französischen von Herz herausgegebenen Alexiuslegende zu ihren lateinischen Quellen.....	495-500
		Fruit, J. Phelps, The Evolution of Figures of Speech.....	501-505

TABLE OF CONTENTS.

REVIEWS.		
Colbeck, C., The Teaching of Modern Languages in Theory and Practice. [Edw. S. Joynes].....	18-22	
Clédat, L., La Chanson de Roland. [J. A. Fontaine].....	23-24	
Schilling, Hugo, Noch Einmal Meissner-Joynes, I.....	25-28	
Rajna, Pio, Osservazioni Sull'alba bilingue del Cod. Regina, 1462 [F. M. Warren].	29-32	
Rajna, Pio, Un'Iscrizione Nepesina, del 1131. [F. M. Warren].....		
Körting, Gustav, Neuphilologische Essays. [H. Schmidt].....	32-39	
Chauveau, Pierre, Frédéric Ozanam, Sa Vie et Ses Oeuvres. [Chas. H. Grandgent].	39-41	
Schröter, M. M. Arnold, Wissenschaft und Schule in ihrem Verhältnisse zur praktischen Spracherlernung. [A. Lodeman].	41-42	
Schilling, Hugo, Noch Einmal Meissner-Joynes, II.....	84-88	
Joynes, Edw. S., Audi Alteram Partem.....	88-94	
Fortier, Alcée, Quatre grands poètes du 19e Siècle. [A. Du Four].....	94-96	
Saintsbury, George, A History of Elizabethan Literature. [H. E. Shepherd].....	96-99	
Wrede, Ferdinand, Ueber die Sprache der Wandalen. [Julius Goebel].....	99-102	
Lorentz, Alfred, Die erste Person Pluralis des Verbuns im Altfranzösischen. [H. Schmidt].....	102-104	
Roemer, Jean, The Origin of the English Language. [H. C. G. von Jagemann]..	139-143	
Becker—Mora, Spanish Idioms with their English Equivalents, embracing nearly ten thousand Phrases. [H. R. Lang]...	143-150	
Seret, W. A., Grammar and Vocabularies of Volapük.....	150-153	
Sprague, Charles E., Hand-Book of Volapük. [Wm. Hand Brovne].....		
Paris—Ulrich, Merlin, roman en prose du XIIIe Siècle. [F. M. Warren].....	154-158	
Tobler, Adolf, Die Berliner Handschrift des Decameron. [P. B. Marcou].....	159	
Woodward, F. M. English in the Schools. [Edward S. Joynes].....	194-195	
Becker—Mora, Spanish Idioms with their English Equivalents, embracing nearly ten thousand Phrases, II. [H. R. Lang].	196-203	
Balg, G. H., A Comparative Glossary of the Gothic Language. [Hans C. G. von Jagemann].....	203-207	
Treis, Dr. Karl, Die Formalitäten des Ritterschlags. [J. A. Fontaine].....	207-209	
Lange, Franz, Freytag's Die Journalisten, Lustpiel in vier Akten. [O. B. Super]	209-212	
Skeat, Rev. Walter M., The Gospel according to Saint Matthew in Anglo-Saxon, Northumbrian, and Old Mercian Versions. [Albert S. Cook].....	274-277	
Yeld, Rev. Charles, Florian's Fables. [Edward S. Joynes].....	277-579	
Socin, A., Schriftsprache und Dialekte im Deutschen nach Zeugnissen alter und neuer Zeit. [H. C. G. Brandt].....	279-281	
Kluge, F., Von Luther bis Lessing. [H. C. G. B.].....	281-282	
v. Reinhardstoettner, C., Italian Literature in Bavaria. [F. M. Warren].....	282-284	
Wunderlich, Dr. Hermann, Untersuchungen ueber den Satzbau Luthers. [Charles Bundy Wilson].....	284-285	
Dodge, Daniel Kilham, Correspondence....	285-287	
Morley, Henry, English Writers. [James M. Garnett].....	380-387	
Karsten, Gustaf, The Study of Romance Philology.....	387-393	
Collar—Eysenbach, Graded German Lessons. [W. H. Carruth].....	393-398	
Diez, Friedr., Etymologisches Wörterbuch der Romanischen Sprachen. [E. S. Sheldon].....	-399	
Goedeke, Karl, Grundriss zur Geschichte der deutschen Dichtung aus den Quellen. [Julius Goebel].....	399-400	
Sawyer, Wesley C., Complete German Manual for High Schools and Colleges. [M. D. Learned].....	400-403	
Skeat, Walter W., Correspondence.....	404	
Odin, A., Phonologie des patois du Canton de Vaud. [J. Stürzinger].....	441-446	
Joynes—Meissner, German Grammar. [H. Schilling].....	446-450	
Xanthippus, Was dünkt euch um Heine? [Dr. R. Mahrenholtz].....	450-453	
Hunt, Th. W., Caedmon's Exodus and Daniel. [James W. Bright].....	453-456	
Horning, Adolf, Die ostfranzösischen Grenz-dialekte zwischen Metz und Belfort. [A. M. Elliott].....	457-464	
Sawyer's 'Complete German Manual' again.	464-467	
Victor, Dr. Wilhelm, Einführung in das Studium der Englischen Philologie mit Rücksicht auf die Anforderungen der Praxis. [W. E. Simonds].....	505-508	
Michaelis, H., Novo Dicionario da lingua portugueza e alemã, enriquecido com os termos technicos do Commercio e da Industria, das Sciencias e das Artes, e da Linguagem Familiar. [Henry R. Lang].....	509-516	
Novati, F., Un Nuovo ed un Vecchio Frammento del Tristran di Tommaso. [F. M. Warren].....	517-521	
Preyer, W., Naturforschung und Schule. [A. Lodeman].....	521-523	
CORRESPONDENCE :		
Payne, William Morton.....	89-84	
Schele De Vere, M.....	135-136	
Davidson, Thomas.....	137	
Corson, Hiram, A Passage of 'Beowulf'.....	193-194	
Otto, Richard, Modern Language Professorships in Germany.....	467-468	
Lang, H. R., Spanish Aesthet.....	468-469	
B(rown), W. H., Derides.....	-469	
Monk, Should a Poet be a Philologist?.....	-469	
Ingraham, A., 'As She is Spoke'.....	469-470	
BRIEF MENTION.		
42-53, 104-109, 159-165, 212-220, 287-293, 404-414, 470-475, 523-532.		
PERSONAL.		
53-54, 166, 220-222, 293-294, 475-478, 532-534.		
OBITUARY.		
222, 294, 534.		
JOURNAL NOTICES.		
55-56, 110-112, 167-168, 223-224, 295-296, 415, -416, 479-480, 535-536.		

# MODERN LANGUAGE NOTES.

Baltimore, January, 1888.

## TO OUR READERS.

It is no less a privilege than a pleasure to talk to earnest, sympathizing friends about an enterprise for whose success they have practically worked; and the editors of MODERN LANGUAGE NOTES desire at the beginning of the third year to tender thanks to their collaborators, and to all well-wishers who have so cheerfully aided them in passing the test-year of a journal's existence. So cordial and liberal has been the support of the undertaking, both on this and the other side of the Atlantic, that the editors feel encouraged to renew their pledge to the public for an advance in the variety and quantity of material to be presented. Two years of experience in editorial matters have shown that the modern languages in America have a scholarly following and that their friends are able and, it is believed, willing to sustain a publication of more extended proportions than that which has hitherto been issued. To prepare the way for this, the price has been increased by one-third, and in the future the NOTES will be conducted on as liberal a scale as this change may warrant. The various publishers both here and in Europe have been prompt, as a rule, in forwarding their recent publications for notice in these columns. With their continued co-operation and that of individual contributors, it is hoped to make the NOTES more and more reflect the wishes, plans and doings of American scholars occupied with modern linguistics in whatever direction, and to bring to their notice all the chief home and foreign publications for the three departments, those of the English, Germanic and Romance languages, especially represented here.

## MODERN LANGUAGES IN THE UNIVERSITY OF FRANCE.

### I.

*Université de France* is the name of the vast organization which comprises all establishments of public instruction from the *facultés* of the capital down to the *école maternelle* or infant class of the primary school in the remotest village of the provinces. At the head of this body is the minister of public instruction, who has the title of grand-master of the university. He is assisted by the *conseil supérieur de l'instruction publique*, a council of sixty members, and about twenty *inspecteurs généraux*. To facilitate the administration the country is divided into sixteen educational districts, called *académies*. At the head of each of these, with the exception of that of Paris, is a *recteur*, who in his turn is aided by an academical council and *inspecteurs d'académie*. These authorities watch over all branches of education, and together with the prefects, appoint or dismiss all teachers; the superior council deliberates and prescribes the methods and the plans of study for all schools.

By the side of the university are the *écoles libres*, and in consequence of the law of 1875 now also a few *facultés libres*. The *écoles libres*, especially those directed by the clergy, enjoy still the patronage of a great portion of the nation. The state has excluded all priests and members of religious orders from the public schools, but it cannot interfere with their teaching in their own establishments, as long as they do not violate the laws or the constitution. It has, however, reserved to itself, that is, to the university, the exclusive right of examination for all certificates valuable in public life, and that of conferring all academic degrees.

An important aid for the study of the government schools is afforded by the publication through Delalain Frères of a great number of the plans of study and programs of the conditions of admission to schools and examinations. The publishers have made these particularly valuable by adding many official documents, such as the reports of committees of the Superior Council and regulations of the minister of public instruction, which show both the

motives that have led the council to determine the plans and programs, and the spirit in which the minister would have them applied.

From these documents we discover at once that the measures of the distinguished Council are dominated by a spirit of reform. They are making earnest efforts to have the education of France keep pace with that of other nations, and do not hesitate to adopt from the neighbouring countries, especially Germany, whatever is conformable to the national genius. Though they may not have avoided mistakes by their frequent, perhaps too frequent, changes of program, they certainly realize to the full the great value of the study of modern languages and give them an important place in schools and examinations.

The instruction is either primary (*Enseignement primaire*), or secondary (*Enseignement secondaire*), or of university rank (*Enseignement supérieur*).

We will consider the training schools for teachers along with that grade of schools for which they prepare.

#### I.—PRIMARY INSTRUCTION.

There are two grades of primary schools; the *écoles primaires élémentaires* and the *écoles primaires supérieures*; in case there is need for instruction beyond the lower grade, without the erection of a full *école primaire supérieure* being expedient, a *cours complémentaire* may be connected with the elementary school. A complementary course has usually one year and at most two; an *école primaire supérieure* must have two years, and is called *de plein exercice* in case it comprises three or more. In the lower grade modern languages are excluded from the complementary courses. They are desirable but can be dispensed with; in the higher grade one language is compulsory, and four hours a week throughout the school are devoted to it.

The course aims at the elements of a practical knowledge of the language. Without neglecting grammar, parsing, oral and written composition, special stress is laid upon conversation on topics of every-day life, manual labor and travel, and on the writing of simple business letters. Candidates for the *certificat d'études primaires supérieures* have

to pass an oral examination in a modern language.

#### I.—ÉCOLES NORMALES PRIMAIRES.

The primary normal schools are training schools instituted to supply the contingent of teachers necessary for the primary schools. According to the law of 1879 every department must be provided with two normal schools, one for men and the other for women; two departments may, however, unite in establishing one or both of these schools. The course in these institutions comprises three years. At the close of the first year, the students must pass an examination for the *brevet élémentaire*, which opens the way to a position in an *école primaire élémentaire*; at the end of the third year they can present themselves for the examinations of the *brevet supérieur*, required of teachers of an *école primaire supérieure*.

The plans of study promulgated Aug. 3d, 1881, assign for an optional study of modern languages two hours a week for three years in the normal schools for men, and two hours a week for two years in the normal schools for women.

While a special intimation appended to a circular of Oct. 18, of the same year, represents this study as exceedingly desirable though not required for the *brevet supérieur*, an edict of Dec. 30, 1884, renders some knowledge of a modern language compulsory. The candidates for this brevet have to be able to translate at sight twenty lines of an easy text which they may choose from English, German, Italian, Spanish or Arabic.

#### 2.—ÉCOLES NORMALES PRIMAIRES SUPÉRIEURES.

There are two training schools for professors of primary normal schools; one for men and another for women. That for men is established at Saint Cloud, the one for women at Fontenay-aux-Roses near Paris. The course in each of these two schools extends over two years and is divided into the two sections of letters and sciences.

The candidates for a professorship of sciences are not examined in modern languages; those for a professorship of letters, however, have to translate German or English texts at sight and



answer grammatical questions; the list of authors from which the text may be taken is fixed every three years. After Jan. 1, 1888, there will be added to the oral examination an English or German composition (*thème et version*.)

In concluding these few statements on the primary school system of France we may remark that the study of modern languages naturally could not have a very large place in the primary schools themselves, but that it is constantly progressing among the teachers.

## II.—SECONDARY INSTRUCTION.

The secondary instruction of the boys is divided into the *Enseignement secondaire classique* and the *Enseignement secondaire spécial*; to these has been added as a third division the *Enseignement secondaire des jeunes filles*. All three branches of instruction are given in the *lycées de l'Etat* and *collèges communaux*, but while the first and second are mostly united in the same establishment, they are always strictly separated from the third. According to the salaries of the professors the institutions may be arranged in five groups. The lycées of Paris, Vanves and Versailles stand highest, then follow the first, second and third categories of lycées in the departments, and last the communal colleges. Being of the lowest grade, the colleges have many professors that are only *bacheliers*, while the lycées of the departments now require at least *licenciés*, and those of Paris, Vanves and Versailles *agrégés*. The lycées for boys are directed by *proviseurs* and *censeurs*, the colleges for boys by *principaux*, the colleges and lycées for girls by *directrices*.

## I.—CLASSICAL INSTRUCTION.

The classical course of the lycées has ten *classes de lettres* and two (or three) *classes supérieures des sciences*. The candidate for the *baccalauréat des lettres* goes through all the literary classes, that for the *baccalauréat des sciences* can leave the literary classes to the end of the *classe de troisième* and, after an examination in the studies of that class, passes through the classes of *mathématiques préparatoires* and *mathématiques élémentaires*; the third scientific class, called *mathématiques spéciales*, is not necessary for the baccalaureate.

Before the reforms of 1880 and 1884, the literary classes had eight years of Latin and six of Greek, and, therefore, might have been compared to the German Gymnasium with its nine years of Latin and seven years of Greek. Now the classical languages have been reduced so much, in favor of a greater amount of French, sciences, history and modern languages, that the literary classes stand between the Gymnasium and the Realgymnasium, while the scientific course, but for its deficiency in modern languages and a plus in Greek, would resemble the Realgymnasium. The candidates for the *baccalauréat des lettres* are becoming so poor in Latin and Greek that the friends of classical culture ardently wish for a truly classical course.

The study of one modern language—for the classical students take up only one modern language—commences at once in the *division élémentaire*, where four hours a week are assigned to it. The pupils are supposed to be from eight to ten years old, and the method is made to suit the age. The work centres in easy reading and conversation and training in pronunciation, while a systematic study of the elements of grammar begins only in the third year. In English they read stories from Miss Edgeworth and Day's 'Sandford and Merton,' in German, Krummacher's 'Parabeln' and C. v. Schmid's 'Erzählungen.'

In the *division de grammaire* the classical languages hold the first place and the modern language is reduced by two hours a week. The systematic study of grammatical forms and syntax is completed, and in English enlarged by some notions on word-formation. To this is added oral and written composition (*thème oral et écrit*) and from the *classe de cinquième* also written translation into French (*version*). In English are read among other works Walter Scott's 'Tales of a Grandfather,' B. Franklin's Autobiography, De Foe's 'Robinson Crusoe,' Washington Irving's 'Voyages of Columbus;' in German, Herder and Liebeskind, 'Palmbblätter;' Benedix, 'Der Process' and 'Eigensinn;' Niebuhr, 'Griechische Heroengeschichten;' Lessing, 'Minna von Barnhelm;' Musaeus, 'Volksmärchen,' Kotzebue and Hoffman.

In the *division supérieure* the modern lan-

guage keeps its two recitations except in *Philosophie*, where it has only one. The study of grammar is confined to reviews and a study of word-formation. *Thème oral et écrit* and *version*, as well as conversation, continue as heretofore. The English authors of this grade are Goldsmith, Lamb, Macaulay, Shakespeare (Julius Cesar), Walter Scott, Dickens, Irving, Byron, Tennyson, George Eliot, Pope, Stuart Mill and Adam Smith. In German we find: Goethe, 'Campagne in Frankreich;' Schiller, 'Tell' and 'Maria Stuart,' Chamisso, 'Peter Schlemihl,' Auerbach's 'Dorfgeschichten;' Goethe, 'Hermann und Dorothea;' Schiller, 'Wallenstein' and extracts from historical works; Hauff, 'Lichtenstein;' Kleist, 'Michael Kohlhaas;' Lessing, 'Dramaturgie,' Schiller and Goethe, lyrical poems; Schiller, 'Braut von Messina,' 'Jungfrau von Orleans;' Lessing, 'Laokoon;' Goethe, 'Faust,' Part I, Correspondence between Schiller and Goethe. In connection with the reading some notions of literary history are given.

In the two scientific classes the reading matter is of a similar character but more restricted. Of the whole literary course—200 hours, if we count drawing in the lower division—58, or 29% are devoted to the classical languages, 44½ hours or 22% to French, and 25 hours or 12% to a modern language. If we count only the two upper divisions, the classics have 44½%, French 12% as above, German or English 9%. The scientific students get in these two divisions 35%, 10% and 9½%.

The candidate for the *Baccalauréat des lettres* has to pass two examinations, one after the *Rhétorique*, the other after the *Philosophie*; the modern language comes in the first. He has to write an English or German composition (thème), for which he is allowed the use of a *simple lexique autorisé*, and to translate a passage from one of six English or German texts chosen by himself among the authors read in the upper division. The modern language counts for one-fifth of the first examination and about 9½% of the whole.

The examination in the modern language for the *baccalauréat des sciences* is only oral. It consists of questions on the grammar, interpretation of a passage taken from one of the works prescribed by the program, and a con-

versational exercise. The English works are in this case Pope's 'Essay on Criticism,' Shakespeare's 'Macbeth,' Milton's 'Paradise Lost,' cantos i, ii. The modern language counts for 9% of the whole.

SUBJECTS.	WEEKLY RECITATIONS.										SUM TOTAL OF W. REC.		
	Division élémentaire.			Division de grammaire.			Division Supérieure.				in all divisions c. d. l.	in the two upper divisions c. d. l.	in the same for baccalauréat sciences.
(Average age)	Préparatoire.	Huitième.	Septième.	Sixième.	Cinquième.	Quatrième.	Troisième.	Seconde.	Rhétorique.	Philosophie.			
LATIN.....	.....	.....	.....	.....	8½	5	5	4	4	.....	36½	36½	31½
GREEK.....	.....	.....	.....	.....	1½	6	5	5	4	.....	21½	21½	12½
FRENCH.....	9½	9	9	9	3	2	2	2	4	.....	44½	17	14
MODERN LANG.....	.....	.....	.....	.....	2	2	2	2	1	.....	25	13	12
HIST. AND GEOG. ....	.....	.....	.....	.....	2	2	3	3	3	2	29	20	19
SCIENCES.....	2½	3	3	3	2	2	3	3	3	8	31½	23	37½
PHILOSOPHY.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	9	9	9	1
SUM TOTAL.....	19	19	19	19	20	20	20	20	20	20	197	140	126½
DRAWING.....	1	1	1	2	2	2	2	2	2	2	17	14	16

## 2.—SPECIAL INSTRUCTION.

The so-called special instruction was established by Duruy in 1865 and has since been improved upon in 1881, 1882 and 1886. Its aim is to enable French manufacturers, merchants and farmers to compete successfully with their neighbours; yet "in order to give a useful preparation for the most elevated phases of industrial, commercial and agricultural pursuits, this instruction must pay a great deal of attention to purely intellectual culture, and borrow from classical instruction as far as possible its procedures and methods." Though

two-fifths of all college students attend the courses of special instruction, it lacks still, in most places, establishments of its own. Since it is injurious to a free and vigorous development of this instruction to be considered as a mere annex of a lower grade, Goblet encourages communities whose colleges have only a few classical students, to transform their *collèges classiques* into *collèges spéciaux*. To every establishment of special instruction there is attached a *comité de patronage*, consisting of the mayor, the president of the school and five members chosen among the engineers and merchants, manufacturers and farmers of note; they are expected to recommend students and to find places for them.

The *cours normal* of this instruction covers six years, corresponding somewhat to the middle and upper division of the classical schools; it leads to the *baccalauréat de l'enseignement secondaire*, a degree which offers several of the advantages of the *baccalauréat des sciences*. If a lyceum or college has only four years of the course, it is *de demi exercice*.

In 1865 the curriculum was based on French history and sciences; Latin and Greek were excluded, the modern languages only optional. At present the classics remain excluded, but modern languages have come to form one of the most essential studies. While the classical course requires no more than one modern language, the special makes the study of two compulsory. The first language, *langue fondamentale* is studied for six years, the second *langue complémentaire*, for three. The fundamental language must be either English or German, the complementary one German, English, Spanish, Italian or Arabic. The minister of public instruction determines the two languages for every institution.

The reading matter in English and German is essentially the same with that of the classical curriculum, from the *classe de septième* to *Rhétorique*, except that historical, geographical and scientific works receive more consideration. The study of the second language, though it is allowed hardly half the time of the first, yet covers the same ground. The teacher has to condense his instruction and the students are expected to learn so much the faster for their more mature mind and the training gained from the first. For the rest, the method and aim of modern language teaching in this instruction differ considerably from that of the classical.

There, the language was studied mainly from a philological and literary point of view, oral practice being not altogether neglected; here, practical application stands foremost, grammar being considered only a valuable and necessary auxiliary. All directions given to the teacher are conceived in this spirit.

The first year is devoted to drill in pronunciation and to the acquisition of the most necessary words and phrases. These are first pronounced by the teacher, then repeated by the students, written on the black-board, copied and committed to memory. In the second year conversational exercises on objects brought into class are added, and dictations extended. In the fourth and fifth year the students are accustomed to reproduce or to give accounts in the foreign language of pieces read in class or at home. In the last year, finally, the texts are explained in the foreign language.

While in the classical curriculum only from 12-9% of all recitations were devoted to modern languages, here 22% are given to them. If we wished to look for similar schools in other countries, the Lateinlose Realschulen of Germany might be taken for comparison.

SUBJECTS.	WEEKLY RECITATIONS.						Sum total of weekly recitations during the course.
	(Average age)	1st yr. (10-11)	2nd yr. (11-12)	3d yr. (12-13)	4th yr. (13-14)	5th yr. (14-15)	
FRENCH.....	7	5	4	3	4	2	25
MODERN LANGUAGES.....	5	5	4	2A3	2A3	2A3	29
HISTORY AND GEOG.....	3	3	3	3	2	2	16
SCIENCES.....	5	7	8	9	11	11	51
MORALS, BOOK-KEEP, etc.....	.....	.....	1	3	1	5	10
SUM TOTAL.....	20	20	20	23	23	25	131
DRAWING.....	4	4	4	4	4	4	4
PENMANSHIP.....	2	1	1	.....	.....	.....	.....

L'ENSEIGNEMENT SECONDAIRE SPECIAL.

ADOLPH GERBER.

Earlham College.

## NOTES ON OLD ENGLISH WORDS.

## CUMBOL.

Grimm characterizes *cumbol* (Andreas und Elene, pp. 92-3) as one of the most difficult words of Teutonic antiquity. He attempts to establish a connection with *camb*, but this, he owns, is a mere conjecture, like the suggestion that the French *cimier* is derived from *cumbol*. Apparently there are three distinct senses of the word in Germanic: a) 'cairn,' b) 'wound,' 'swelling,' 'tumor,' c) 'sign,' 'ensign.' Of these the first is found in Old Norse, the second in Old Norse and Old English, and the third in Old Norse, Old English, Old High German, and Old Saxon. Which of these is the primitive meaning? It has usually been assumed that the third underlies the others. The Cleasby-Vigfusson Dictionary, after quoting the very few instances in which it is employed in the third sense, illustrates its passage to the first by a reference to the Greek *σῆμα*. The Bosworth-Toller Dictionary supports the theoretical evolution of the second meaning from the third by paraphrasing *vulnus*, of Gregory's Pastoral Care, as *morbi signum*, thus introducing the desired *signum*. My own opinion, as will be seen, is different.

Here it should be noted that the word occurs only once in O. H. G., and is there somewhat doubtful; only twice in O. E. prose, so far as is known, and each time in the second sense; and that the third sense is found chiefly in poetry, namely, three times in the O. S. Heiland, three times in O. N. (but twice besides in the Sagas), and frequently in O. E.

As to the form of the word, it occurs both with and without svarabhakti, O. S. *cumbal* and *cumbl*, O. E. *cumbol* and *cumbl*, O. H. G. *cumpal*, O. N. *cumbl*, and with and without *b*, O. E. prose *cumbl*, P. C. 187,7 (Cotton and Hatton texts), *cuml*, Otho text of P. C., and Saxon Leechdoms, Herb. 158,5 (I 60), O. N. *cumbl* and *cuml* (*cubl*). The full dissyllabic form is better adapted to metrical purposes, and consequently no other is found in O. E. poetry, except where inflectional endings are attached; the form with syllabic *l*, on the contrary, is the usual one in Old Norse, which has almost none but prose senses, and in O. E. prose. But which of these is earlier? And which is orig-

inal, the form with or without *b*? In later English, a secondary, epenthetic *b* is quite frequently developed after *m*, especially before *r* and *l*. But does this occur in the Old English period? Decisive upon this point are the forms *brémet* and *brémbel*, *symle* and *symble* (Goth. *simle*), of which only the first are supported by the analogy of the cognate tongues. Another instance is O. E. *scolimbo*s (Saxon Leechdoms, I 60) for Gr. *σκόλυμος*. Hence we may conclude that *cuml* or *cumol* is the earlier form. But this corresponds, phonetically and in purport, to Lat. *cumulus*, if we take the Germanic word in the first meaning given above. Nothing forbids us to do this, except the difficulty of deriving the second and third senses from the first. But the second presents no difficulty; Sweet translates *cumbl* (*cuml*), by swelling (cf. O. N. *kumla*, to bruise) and Cockayne by 'lump,' 'glandular swelling' (Gr. *σκήρωμα*), which may readily be evolved from the signification of the Latin word. Only the third sense, therefore, is troublesome. But if *σῆμα*, from meaning 'sign,' may come to mean 'cairn,' why may not *cumbol* from meaning 'cairn,' the permanent sign of what is ever memorable, come to mean sign in general, and that by which the sign or signal is given? If it is objected that this is a broadening, rather than a specialization, of the sense, the fact may be conceded without admitting that the process is inconceivable. Thus O. N. *högr* (O. E. *hearg*), from signifying 'consecrated place,' 'temple,' arrives at the meaning of 'elevation,' 'cliff,' 'peak,' through the intermediate sense of 'high place,' regularly associated with *högr*, because of the customary situation of the Scandinavian temple. A still better illustration might be Welsh *awgrym*, which Professor Rhys informs us (*Academy*, Oct. 1, 1887, p. 223) means sign in the widest sense of that term, though originally confined to the sense of numerical sign, or system of signs (cf. Phil. Soc. Dict. s. v. *Algorism*).

The double form is readily accounted for. Lat. *cumulum* would yield Germ. \**cumul*, and under the historic tendency to strengthen the *m* in this position, would develop into \**cumbul*. On the other hand, \**cumul* in inflected forms actually passed into *cuml*, as for instance, in the *cumlu* (for *cumulu*) of the Leechdoms, the

plural from the strengthened form taking no final vowel. *Cumbol* (*cumbol*) and *cuml* would therefore be parallel forms; the ground of differentiation would be forgotten, and they would gradually be confounded as *cumbol*, *cumbl*, *cuml*, except as the full dissyllabic character of *cumbol* would recommend it for verse. In Middle English, only *cuml* survives (in Layamon), apparently in the sense of 'booth,' that is a pile, but of branches, we may suppose, rather than of stones.

#### MITTAN, MITTING.

Parallel with (*ge*)*mētan gemēting* (*gemetting*), O. E. poetry frequently has (*ge*)*mīttan*, (*gár*)*mitting*. Bosworth-Toller's Dictionary quotes *gemittung* from Aelfred's Orosius, but the text of Sweet's edition shows no trace. If found at all in prose, it is extremely rare. I shall not attempt to give a phonological explanation of these variants, but will confine myself to pointing out the fact, which seems to have escaped notice, that they are clearly Anglian. In the Northumbrian Gospels are the following forms: ind. pres. 1st sing. *mitto* (1); ind. pret. 3d sing. *mitte* (8), *mitta* (1); ind. pret. plur. *mitton* (1). Of eleven instances of this abnormal vowel in the poetry, it may be significant that three are found in the Psalms, and four in Genesis A.

ALBERT S. COOK.

University of California.

#### STRONG VERBS IN AELFRIC'S JUDITH.

This rhythmical version of the story of Judith is contained in Anglia X, 87 ff., and is attributed by the editor to Aelfric. It seemed to me therefore that it might be of service, in connection with the study which Professor Cook promises us (Notes II., 117) of the verbs in Aelfric's 'Saints,' to gather together the strong forms in this piece. I have retained the accents of the MS., though they are not used consistently and sometimes stand over vowels which are certainly short.

Class I. Preterit singulars: *adráf* 12, *beláf* 109, *astah* 318. Participles: *scinendan* 245, *gegripen* 246.

Class II. Presents, infinitives and parti-

ciples: *brucan* 270, *abúgan* 32, 181, 189 *abúgende* 182, *ánlúcan* 360, *leogað* 406, 436. Preterit singulars: *bead* 51, *bebead* 47, 232, 284, *bébbéad* 348, *aléat* 247. Preterit plurals: *bugon* 122, *abugon* 62, *gebugon* 253, *flugon* 37.

Class III. Infinitives and participles: *gebíndan* 153, 341, *feohende* 64, *fíndað* 353, *wurpan* 147, *forwurðan* 252. Preterit singulars: *gebealh* 37, 146, *forcéarf* 416, *feah* 119, *asprang* 53, *gewan* 65, *bewáud* 306, *wearð* 77, 155, 158, 176, 197, 246, 289, 293, 343, *awearp* 228, 427, *towearp* 11. Preterits and subjunctives *fundon* 90, *afúnde* 364, *gehulpe* 212, *gewunnon* 118, *wurdon* 116, 123, 222, 370, *wúrdon* 131, *forwurdon* 72, *forwúrdon* 61, *wurde* 328, 124, *forwurde* 154. Past participles: *abolgen* 141, *gebunden* 155, *gebundenne* 157, *afúnden* 158, *gewordene* 124.

Class IV. Infinitives and presents: *becuman* 258, *becym̃* 187, *nimað* 434. Preterits: *bær* 421, *com* 261, 287, *cóm* 86, 114, 316, 338, 386, *becóm* 73, 236, 327, *ofercom* 410, *comon* 315, *cómon* 57, *becómon* 310, *nam* 307. Past participle: *fornumene* 58.

Class V. Infinitives, presents and participles: *biddan* 82, 225, *gebiddan* 256, *gebiddenne* 276, *bidde* (ic) 137, 319, *biddende* 59, 72, *cwæðende* 162, 319, *licgan* 364, *lið* 368, *forlið* 432, *forlicgon* 430, *fórseon* 164, *geseoh* (pu) 163, *asittan* 171, *gewreccan* 39. Preterit singulars: *bæd* 280, *abæd* 274, *to bræc* 51, *cwæð* 42, 83, 146, *gecwæð* 26, *forgeaf* 425, *beseah* 245, *geseah* 301, *gespræc* 209, *wæs* 4, 22, etc., *næs* 117, 420. Preterit plurals and subjunctives: *bædon* 169, *gebædon* 234, *cwædon* 59, 174, *wiðcwædon* 34, *lagon* 31, *gesáwon* 358, *forsáwon* 40, 81, *gesáwe* 388, *spræce* 44, *wæron* 2, 18, *wære* 33, 59, 80, 210, 311, 325, *wære* 263. Past participles: *geweden* 2, 25.

Class VI. Infinitives, presents and participles: *farau* 101, *ahefð* 408, *ahafen* 409, *ofsléánn* 342, *ofsléað* 149, *ofslagen* 148, 197, *ofslagene* 131, *stent* 404, 440, *wiðstandan* 57, *wiðstándan* 78, *wiðstandenne* 127, Preterits: *ahóf* 29, *stóh* 304, *forsloh* 305, *ofslöh* 11, *ofslöh* 28, 52, 324, *stod* 288, *astód* 104, *wiðstódon* 52, *sweor* 38.

Class VII. Infinitives, presents and participles: *toenúwan* 150, *stówendum* 161, *gan* 276, *gán* 266, *gað* 350, *gehaten* 22, 46, *geháten* 9, 194, 385, *healdan* 303, *lête* (pu) 137, *forlét* 320, *geweaxen* 93. Preterits: *feollon* 161, *het* 19.

153, 291, *hét* 155, 266, 268, 303, *behét* 418, *behét* 262, 292, 323, 420, *hete* 341, *beheton* 437, *heoldon* 121, *misheoldon* 130, *leton* 180, *forleton* 156; *forlétton* 100, 372, *spéow* 362.

In this connection it will not be inappropriate to call attention to some peculiar forms in the life of St. Chad, Anglia X, 141 ff.

Class I. *gewitu* 23, and also *onginnu* 1, and *bebeodu* 146, of classes III. and II. retain the old ending. Elsewhere *e* is regular in the first person of the singular.

Class II. *bræc* 243, for *brēac* from *brūcan*.

Classes III., V. *gefalth* 174, is the only case of *a* for *ea* in the preterit singular. In class V *geseh* 213, for *geseah* 254, etc., occurs. In *bregdon* 175, preterit plural of *bregdan* the verb has gone over to class V where *e* for *æ* is here the rule. The final consonant in *gealt* 251, from *giældan* deserves notice. The strong *frignan* has become *fregnan* 39 (*fregn* 140, *fregnaden* 178,) and is weak.

Class IV. *bēr* 257 from *beran*, is the only case of accent in this form. Napier suggests that *genemað* 233 is an error of the scribe for *geneomað*, no uncommon form in Anglia and to be traced, though not with certainty till a later date, in Kent also. May not the forms which Bright attributes to *u*-umlaut (*hneoton*, *scionon*, *riodun*, *griopun*, *geweotan*, preterit plurals of I., Notes II. 160) have a similar origin? If they were due to *u*-umlaut would they not be more general and more frequent?

Class VI. The editor suggests that *slenne* 193, is a blunder for *sleane*. *Sleð* 194, is probably for *sleð*; *e* is here the usual umlaut of *ea*. *hlahendne* 255, shows no trace of the *-jan* form.

Reduplicating verbs show two peculiar forms, *gehelde* 57, for *gehēolde* and *onfongon* 136, for *feng-*, cf. lines 23, 25, 55. The preterit of *hātan* is *heht* 50, 150. The shortened form, *het*, does not occur.

BENJ. W. WELLS.

Jena, Germany.

ON A VERSE IN THE OLD NORSE  
"HÖFUDLAUSN."

The Saga of Egil Skallagrímsson may with propriety be styled the skaldic Saga of Ice-

land: for its pages are strewn with short verses to the number of over fifty, and it contains, besides these, three long poems, of which the *Höfudlausn* is the first. The extreme difficulty of Icelandic poetry is caused mainly by the excessive use of obscure figures, and the *Höfudlausn* is no exception to this rule. The verse here selected for comment is the sixth, or rather the first half of it. The Icelandic reads as follows:

*hné firða fit  
við fleina hnit.*

This passage has been variously explained by different commentators. Jón Thorkelsson, in the Reykjavik edition of the Saga, 1856, page 256, offers the following explanation:

*Firða* (in Vigfusson's Dic. spelled only *fyrða*) from plural *firðar*, men, warriors [A. S. *fyrða*, troop].

*Fit*, a connected row. According to this, *fit* must be derived from *fitja*, to knit, or tie together. This meaning is not given by Vigfusson.

*Firða fit* would then mean, a connected row of men, battle-array. *Fleina hnit* he renders spear-thrusts.

In the *Lexikon Poeticum*, we find "*fit. f.*, planta pedis, τὰ πόδες ποδός." Our passage from the *Höfudlausn* is quoted and the first part is explained as follows: "succubuit virorum pes, i. e., explicante G. Magnes, viri, pedibus succisis, cecederunt, aut pedibus amplius insistere non valentes prae lassitudine se dejecerunt."

Per Sörensson\* follows closely the rendering of the *Lexikon Poeticum*: *firðe*, as in the first: *fit*, foot, or knee; *fleina hnit* is translated spear-thrusts. *Hné* is, of course, the pret., 3d, sing, of *hníga*, to bend or recede, and can be translated in no other way.

The passage, then, according to the first explanation, reads in English:

The battle-array receded before the spear-thrusts.

According to the second:

Men's feet (or knees) bent before the spear-thrusts.

It may be noted in this connection that *hníga*

\* "Egil Skallagrímssons Höfudlausn,—öfersatt och förklarad," Lund, 1868.

may be applied equally to the sinking or bending of almost any object, from the sun to a dying warrior or a tree (see Vigfusson's Dic., page 276). Hence, neither rendering does violence to the meaning of the verb.

*Hnit* is rendered, as we have already seen, by 'thrust.' Concerning this word, too, there is some difference of opinion. In Vigfusson we find *hnit* rendered as "forging; poet., the clash of battle," with a reference to our poem. In this connection it would be more properly rendered simply by 'clash,' or perhaps better by 'din.'

If *din* be accepted as the meaning of *hnit*, it would seem to follow almost as a necessity that *firða fit* be translated as battle-array, since to associate the bending of men's feet with the *din* of spears would form a very bold figure, founded on a very slight resemblance. With a modern poet this argument would certainly hold true, but in criticising Old Norse poetry we must not be governed at all by modern canons of art, remembering always that what would now be considered a blemish might in the tenth century have received unqualified approval. Again, if *spear-din* be regarded as a simple paraphrase for battle, the appropriateness of the figure becomes very much more apparent. (That *fleina hnit* may mean battle, cf. the following figures: "*vígelds-prym-rög-nir*," *din* of swords or spears, battle. Egil. chap. 58, 1.; "*sverð-dynr*," sword-*din*, battle, Vigf.'s Dic., p. 610).

The *Lexikon Poeticum* renders *hnit* very much as Vigfusson does, but without explaining clearly the force of the figure employed; the result of the figure, not its working, is shown in the rendering: *collisio, conflictio, fleina hnit, spiculorum collisio, pugna*. From this we also derive additional authority for rendering *fleina hnit* battle. The Latin translation, contained in the A. M. edition of the Saga, Copenhagen, 1809, gives practically the same result as the above, namely:

Decidit virorum pes  
Ad hastarum collisionem.

In the face of these three authorities I should have no hesitation in accepting the rendering of *fit* by 'foot,' were it not for one circumstance. In stanza 4, the poet begins the description of Eirik's battles: he tells how "the *din* of

swords waxed hot against the rims of the shields; the battle waxed about the king." "The sword's river (blood) ran;" and in stanza 5, "the ship ran in blood; but the wound boiled." Stanza 6 is very short, consisting of only four lines, and to my mind it may be regarded as a climax to what has gone before. It presents a picture of the battle as a whole: the result of the preceding statements. Therefore it would seem more appropriate for the poet to employ the general word battle-array than the specific words men's feet or knees. Again, *fit* is singular, the nominative plur. being *fitjar*; but this is perhaps of minor importance. What is to be specially dwelt upon is the poetical appropriateness of the first rendering. This rendering of Thorkelsson's, further, does no violence to the derivation, since *fit* is frequently used metaphorically for a plain or meadow, that which is stretched out (see Vigfusson, p. 155, and *Lexikon Poeticum*, page 173), and we often observe figures in Old Norse poetry formed by a comparison between men and objects of nature, so that to apply the same word to a line of men and an extended meadow would be quite in accordance with the train of thought of the Icelandic *kald* (*hræslavar*, 'haystacks of the slain,' 'heaps of,' *Höfudlausn*, II., a striking resemblance to meadow of men, battle-array; a man is often called a tree, etc.).

The arguments in favor of Thorkelsson's rendering of *firðar fit* therefore are; first, the artistic appropriateness, and secondly, the analogy with other figures. The rendering of the verse would then be:

"The battle-array receded at the spear-*din* (battle)."

DANIEL KILHAM DODGE.

Columbia College.

*The Teaching of Modern Languages in Theory and Practice.* Two Lectures, delivered in the University of Cambridge in the Lent term, 1887. By C. Colbeck, M. A., Assistant Master in Harrow School, late Fellow of Trinity College, Cambridge.—From the University Press, 1887.

The appearance of a course of lectures, however brief, on the Teaching of Modern Languages, delivered in the University of Cam-



bridge by a late Fellow of Trinity, now Assistant Master in one of the great Public Schools of England, is an encouraging sign of the "new era." The author says, in his modest preface, "There seems to be at last a disposition to regard seriously the pretensions of Modern Languages to a larger place in education"; and these lectures are interesting to us chiefly as the outcome of this "disposition," and a vindication—surely modest enough—of these "pretensions." It is well known that thus far the progress of modern language study in higher education has in the mother country lagged behind what, almost within the last decade, has been achieved among ourselves. This is due, mainly doubtless, to the greater authority and persistence of the wooden traditions of an exclusive classicism, backed as they have been by every kind of prescriptive advantage; but in part, doubtless, also to the greater proximity of the continent, and the larger demand, therefore, for such teaching only as should enable John Bull to inquire his way in Paris, or to browbeat the waiters along the Rhine. So the multitudinous "methods"—"natural" and unnatural, and largely in the hands of untrained tutors—have had firmer hold there; and the effort to place the modern languages upon a sound scientific, or at least pedagogical, basis has had to encounter, first, to a degree now happily unknown here, the blows inflicted in the house of its friends. And this not only in the lower ranks of the "native" teachers, who swarm in the United Kingdom, but even within the sacred shadows of the University; for we find Mr. Colbeck combating manfully the views of the "Master of Baliol," who thinks (p.11) that "Modern Languages can be [best] taught between the ages of six and ten, and not one language only but two, and even a third! and that the linguistic faculty is strongest at ten, and extinct at twenty." This, too, in a speech of welcome to the "Professeurs de Français at Oxford"—God save the mark! But under all these discouragements from below and above, these Lectures give ample evidence that the battle for the modern languages has begun in earnest, under earnest and able leaders; and one cannot doubt that victory, however delayed, will at last be certain and complete. It is as an in-

dication of the direction of this movement that this little book is specially interesting to us at home. We cannot follow its details; but shall only indicate its leading lines of argument.

In answer to the question—Why we teach Modern Languages? the author replies at once: "Because they are so supremely useful." This consideration, now more justly understood, has raised, he says, the study of modern languages "from the status of an accomplishment, or of a commercial art, on a level, let us say, with book-keeping, to rank as an integral portion of a liberal education" (p.3); and he proudly adds, in a spirit of prophetic if not of actual triumph, that "it is not one of the least of the honors of Cambridge that it has recognized that whatever study the world needs, a University should teach in all its breadth and fullness"—while, however, he confesses, "there is still (even in Cambridge) some trace of the old mistrust, I fear I must say, of the old contempt." The Modern Language Tripos, he tells us, "was dubbed a Courier Tripos," and the living languages were said to be "too trivial to be scholarly, too easy to be learned, too useful to be dignified." But it is encouraging to see that, even in Cambridge, our lecturer is not afraid to strike back, and knows how to hit hard. "How gladly and profitably would nine tenths of our middle classes exchange their little Latin and less Greek for a passable knowledge of even one modern language!" (p.5). Of the boys to whom we so laboriously teach Greek, he says (p.6), "we own that nine-tenths of them learn little, forget that little soon, and never touch a Greek book when once they leave school." To the claim that thereby we "train faculty," he replies that we should seek subjects of study "in which we may combine some actual knowledge with the bare power to know;" and he concludes (p.8): "Teach a boy Greek, if you can; but give him also, *because* you can, the power to read in the original" the masterpieces of modern literature that are found in the French and German languages. We have happily here passed that stage of the conflict; but it is well to know that our colleagues abroad are not deficient in the "noble art of self-defense," which means giving as well as taking blows.



When he comes to enumerate the elements of the utility which he claims for the modern languages, it is interesting to see that the lecturer places first the fact (p.5) that "a knowledge of French and German doubles and trebles the library whence knowledge may be drawn;" and in his analysis of method (p.10): *the teaching of reading*, he says, "I put that clearly first." He says (p.26) "I would always begin with a book" and claims (p. 13) "that for all, young or old, the eye is incomparably the swifter gate to knowledge", and "it is the only means of rapidly acquiring accuracy." He insists that elementary (oral) work on language should be confined to the mother tongue; and adds the important conclusion (p.16), "that the power of conversing in a foreign language can be acquired at least as easily late as early; that it is much less important than translation, much less important than composition, and that in learning it, at whatever age, we waste power if we proceed by *car* only." Yet he does not undervalue the office of the ear, and adds an interesting paragraph on Dictation and Audition—that is, writing and listening from oral repetition;—but all these he holds to be subordinate to the main purpose of reading, and to the linguistic training and literary culture to be derived from the study of modern languages. Surely it is gratifying to see how closely the views which Mr. Colbeck represents are in accord with those formally enunciated by the Modern Language Association of America.\*

Along the same line of thought the lecturer discusses frankly, yet very modestly, the question of native (English) or foreign teachers—a much more "burning" question in England, we may be sure, than (fortunately) it is now

\*Since these lines were written the views of Mr. Colbeck—representing Cambridge—have received confirmation from another source, of still higher authority—representing Oxford. In a paper on *Literature and Language*, in the Contemporary Review reprinted in the Eclectic Magazine for December, 1887, Prof. Edward A. Freeman, the historian, writes, with reference to the new Chair at Oxford: "We may fairly lay down that it is the business of an (*sic*) University to teach men the scholarly knowledge of languages;—that it is not its business to teach men their practical mastery." And again: "The gift of talking this or that language is not one which comes within the scope of an University: it is no part of the scientific study of the language." We wish we could quote more largely: but this suffices to show the *consensus* of opinion, in the highest quarters, as to the true direction of modern language study for higher education in England. It is of course superfluous to recommend the reading of the whole of Prof. Freeman's paper.

with us. He admits the obvious retort, "vous êtes orfèvre, M. Josse"; but yet with allowance for illustrious exceptions—so numerous, let us thankfully add, in our own country—he does not hesitate to conclude: "I think that English teachers produce considerably the best results." In his careful and candid analysis of this question, he says (p.30): "The Englishman knows his boys' difficulties. He knows what not to teach, what to begin by teaching, and where to lay stress. He looks at the task from the same side as his pupils," etc.; and as to the much vaunted use of the foreign tongue in the class room, he adds: "The round of remarks which it involves is very limited: Lisez, traduisez, asseyez-vous, continuez, répétez, a-t-il raison? vous avez tort; Aufgepasst, sprechen sie deutlich, kein dummes Zeug, soon degenerate into jargon". Can this be a true picture? If not, it is heresy of the worst kind! Perhaps it were better it should be true; for, surely, it seems to us that in the brief hours assigned to class-room work, of which every minute should be precious, that language should be used which speaks quickest and clearest to the most immediate intelligence of the pupil. But if Mr. Colbeck tells us the worst, there is not so much harm done after all.

In this notice, already too prolonged, we have confined our attention only to the leading points of the first lecture, of 31 pages. Besides what we have noted, there is much of interesting suggestion and criticism on questions of method, with glances at some of the best-known systems. The second lecture, of 54 pages, is devoted mainly to details of instruction, and contains many striking and ingenious suggestions. These, it may be remarked, may be usefully compared with a paper by Miss Brackett, in the last number of the (Syracuse) *Academy*. Mr. Colbeck's style is bright and breezy. The entire little book is eminently readable, with temptations to quote throughout, as we have already done beyond our proper limits. Without endorsing all of its arguments—as, for example, what is said of the Historical, or "Medieval," study of Modern Languages—we commend the book heartily to all teachers of Modern Languages, and we wish Mr. Colbeck and his colleagues God-speed in their good work.

EDWARD S. JOYNES.

*South Carolina College.*

*La Chanson de Roland.* Traduction archaïque et rythmée, accompagnée de notes explicatives par L. CLÉDAT. Paris; Ernest Leroux. 1887.

Mr. L. Clédat vient de publier une traduction archaïque et rythmée de la Chanson de Roland. C'est une reproduction aussi fidèle et aussi complète que possible de l'original, accompagnée d'excellentes et nombreuses notes. Nous ne saurions qu'approuver l'idée de conserver le rythme d'un poème qu'on a l'intention non pas de traduire mais bien plutôt de rajeunir. En pareil cas le rythme a pour but de conserver plus fidèlement l'esprit, le caractère, le style et l'harmonie du poème. C'est déjà un immense avantage dont il faut tenir grand compte à l'auteur. Mais que le rythme rende la lecture du poème lourde, difficile et en beaucoup d'endroits obscure, c'est ce qu'on ne saurait nier. Mr. Clédat aurait pu se dispenser d'une foule d'inversions: plus on moins heureuses qui nuisent à la clarté de la narration et ne pas s'attacher à reproduire aussi scrupuleusement qu'il l'a fait l'ordre des mots du Roland. La lecture en aurait été beaucoup plus courante et plus agréable. D'un autre côté, si ce texte est destiné au public de notre temps, des vers tels que:

Je t'en mourrai si grand deuil et contraire	311
Que j'en éclaire cette miennne grande ire	322
Roland le conte ne l'eût dû se penser	355
Ne l'dis pour ce des vôtres n'aura perte	591
Qui vint à Charles les galope et les sauts	731
Celui n'y a ne pleure de pitié	822
Sous son manteau en fuit la contenance	830
Celle ne l'voit vers lui ne s'esclaircisse	958
Espanelis hors le va adextrant	2648

et nombre d'autres sont à peine admissibles. Ils sont par trop obscurs pour le public d'aujourd'hui. Il est juste d'ajouter que des notes viennent au secours du lecteur, mais quand il s'agit d'offrir un poème d'une lecture courante, il est préférable de lui épargner les notes, surtout si, par quelques modifications insignifiantes, on peut lui présenter un vers d'un sens et d'une clarté satisfaisante.

Pour ce qui est des mots anciens que Mr. Clédat a laissés dans sa traduction, ils sont en

trop grand nombre et nécessitent trop de notes, trop de "c'est-à-dire." Par mots anciens nous devons ici entendre et ceux qui ont disparu complètement de la langue et ceux dont un changement radical de signification équivaut pour nous à une complète disparition. Que cette idée conservatrice puisse contribuer à faire reparaître et à imposer à la langue des mots depuis longtemps oubliés, c'est à souhaiter; mais c'est là une considération secondaire pour le lecteur. Avant tout il lui faut comprendre ce qu'il lit. Ce que nous disons des mots peut s'appliquer à la syntaxe: Trop d'inversions et trop d'anciennes tournures. En suivant pareil système Mr. Clédat a réussi à conserver plus entier le caractère du poème, et plus originale l'expression de la pensée, mais que le lecteur qui se sent incapable d'aborder le texte primitif de notre vieille épopée ne s'imagine pas avoir une tâche facile et agréable avec la présente traduction.

Terminons par quelques remarques qui sans être d'importance me semblent cependant nécessaires. L'unité de traduction, du moins dans le cas qui nous occupe, demande qu'un mot soit ou remplacé partout ou conservé partout.

Or, *guerpir* est tour à tour rendu par: 'guerpir,' 'quitter,' 'abandonner,' 'laisser,' sans raison apparent, cf. vers 536; 1626; 2618; 2683; 3041;—*adents* par: 'adents,' 'sur la face,' 'a terre,' cf. vers 1624; 2025; 2358; 3097;—*isnel* par: 'rapide' *isnel*, 'léger,' cf. vers 1307; 1492; 2085; 3884; 3839;—au vers 717 *aserie* est rendu par *attardée*, mais *attarder* n'a jamais voulu dire que 'retarder,' 'se mettre en retard' ou 'mettre quelqu'un en retard';—pourquoi ne pas traduire *aserie* par 'assombrie,' comme au vers 3991?

Passe le jour, la nuit est assombrie.

Ces remarques ne tendent aucunement à diminuer ou à méconnaître l'habileté que Mr. Clédat a montrée dans sa traduction de la Chanson de Roland, disons plutôt dans son rajeunissement, tout au contraire nous faisons un devoir de louer également et la fidélité de sa traduction et l'originalité de sa méthode.

J. A. FONTAINE.

University of Nebraska.

## NOCH EINMAL MEISSNER-JOYNES, I.

Nachdem Dr. Goebel in seiner Besprechung von Meissner-Joynes Grammatik (Decembernummer 1887) den Character der Kritik Professor Harrisons gezeichnet und das Verhältnis der Bearbeitung von Prof. Joynes zu ihrem Original im Allgemeinen festgestellt hat, erübrigt uns nur noch, das Werk in seiner amerikanischen Gestalt *an sich und für sich* einer eingehenden Untersuchung zu unterziehen. Wir werden dabei nur von einem Wunsche geleitet, den jeder Fachgenosse teilen muss,—nämlich, nach Kräften dazu beizutragen, dass ein in hohem Grade praktisches Lehrbuch in der folgenden Auflage der Vollkommenheit näher gerückt werde.

An allgemeinen Bemerkungen sind die folgenden vorzuschicken:

Den Grundsätzen der heutigen Pädagogik zuwider wird dem Schüler (wie auch Dr. Goebel bemerkt hat) fast nie Gelegenheit zu selbständigem Denken gegeben; der Bearbeiter erklärt die verschiedenen grammatischen Erscheinungen mit übermässiger Breite und fördert das geisttötende mechanische Auswendiglernen durch zahlreiche Abteilungen und Unterabteilungen. So scheidet er z. B. in § 96 die Hauptwörter der schwachen Declination in nicht weniger als sechs Gruppen, wo es doch wirklich nur deren zwei giebt; jeder denkende Schüler wird unschwer unterscheiden können, wo das *e* der Flexionsendung *en* auszulassen ist und wo nicht. Anderswo (§ 134) wird gar von dem Schüler verlangt, dass er die Endungen des Pronomens und des Adjectivs zusammen "both horizontally and vertically" auswendig lerne! Auch das beste Gedächtnis könnte solch ein totes Schema nicht lange behalten; wenn dagegen der Schüler das Wesen und die Ursache dieser Erscheinungen einmal verstanden hat, braucht er keine mechanische Formel mehr. Ähnliches gilt von den *mnemonic words* § 408, die sich in einer, wenn auch elementaren, Besprechung von Grimm's Verschiebungsgesetz ganz eigentümlich ausnehmen.

Die grammatischen Definitionen lassen öfters an Klarheit viel zu wünschen übrig. So werden §§ 244, 245, *Indefinite Pronouns* und *Indefinite Adjectives* unterschieden; unter den ersteren finden wir *keiner*, *etwas* und *nichts*-

aber *mancher*, *viel* und *wenig* werden zu den Adjectiven gerechnet! In § 449 ist die ursprüngliche Einteilung nicht einmal eingehalten und die Verwirrung wird noch ärger: da sind *alle*, *einige*, *etliche*, *keine* und *manche* plötzlich *Pronominats* (cf. § 245) und *mehrere*, *verschiedene*, *viele*, *wenige* sind *Indefinites*! Von einer planmässigen, logischen Unterscheidung kann da nicht die Rede sein. Was ferner § 481, 2 von der Bedeutung des Part. Perf. der intransitiven Verba gesagt wird, ist zum Mindesten schwer verständlich; warum nicht einfach die übliche Angabe, dass dieses Part. Perf. *active* Bedeutung hat?

Ausserdem finden sich noch zahlreiche Ungenauigkeiten, sowie grammatische und philologische Fehler; unter den letzteren sind einige grobe Schnitzer, die uns um so mehr befremden müssen, als sie durch Zuhilfenahme der elementarsten Nachschlagewerke, wie z. B. des Wörterbuchs der Hauptschwierigkeiten, etc., von Sanders, oder des von Prof. Joynes selbst den *Schülern*(?) empfohlenen Etymologischen Wörterbuchs von Kluge, leicht hätten vermieden werden können. Veraltete Formen und Ausdrücke, Verstösse gegen das Idiom, etc., beweisen ferner, dass bei der Abfassung oder Bearbeitung einer deutschen Grammatik durch einen Ausländer die Hinzuziehung eines mit dem besten Sprachgebrauch vertrauten Eingebornen wenigstens zum Lesen der Correcturbogen unerlässlich ist.

Wir bringen nun die einzelnen Punkte, die der Verbesserung bedürfen, einfach in der Reihenfolge zur Besprechung, in welcher wir ihnen bei der Durchsicht des Buches begegnen.

§ 28 ist doch etwas zu apodiktisch. In fast ganz Mittel- und Oberdeutschland wird *s* im Anlaut und zwischen Vocalen tonlos gesprochen.—SS. 17, 18. Die hier gegebene deutsche Schrift sieht aus, als ob sie zum Teil einer Fibel aus dem vorigen Jahrhundert entnommen wäre. Die Buchstaben *H*, *st*, *sz* haben eine gänzlich veraltete Form, *a* und *o* sind halb lateinisch, halb deutsch, *ä* ist ganz lateinisch, *C* und *Y* sind vollends falsch, und p. 18 unten sind fast keine zwei Buchstaben von gleicher Länge. Die Schriftproben am Ende des Buches sind dagegen, einige kleine Versehen abgerechnet, mustergiltig.—§ 85.

Was muss der Verfasser von den Geistesgaben der amerikanischen Jugend denken, wenn er für nötig hält, derselben mitzuteilen, dass die Wörter *Jüngling, Heft, Pferd, Schiff, Zeug* im Plural nicht umgelautet werden!—§ 86 sind hinzuzufügen *mancher* und *solcher*.—§ 88 sollte nach § 79 stehen; *ihr* 'her' ist vergessen.—§ 101 gewöhnlich *des Schmerzes*, dem *Schmerze*.—§ 105. Wo kommen jetzt noch die Plurale *Bette* und *Hemder* vor? *Röhre* ist sing. fem.—§ 123. *Der Augapfel* ist *the eyeball*.—§ 132. Die Plurale *Tücher=kerchiefs, cloths* und *Tuche=cloths=verschiedene Arten von Tuch* sollten streng auseinandergelassen werden.—§ 175. Wozu im Imperativ die Formen *habe er, haben sie*, anstatt *er habe, sie haben*?—§ 202 ist unrichtig; man sagt entweder *es sich* oder *sich's*—§ 235 besagt dasselbe wie 234.—§ 242. *Fichtst, flichtst*, nicht *fichst, flichst*. *Löschen* als starkes Verb wird wol nie transitiv gebraucht, heisst also nicht *to put out* sondern nur *to go out*; die transitive (factitive) Form ist regelmässig schwach. *Schrauben* wird nur sehr selten stark conjugiert. Neben *schwor* kommt ebenso häufig, wenn nicht häufiger, *schwur* vor, im Coniunctiv fast immer *schwüre*. *Melken* ist im Praeteritum oft schwach, auch vereinzelt im Part. Perf. Ebenso werden *glimmen, schallen, schnauben* nicht selten schwach flectirt, weniger oft auch *gären* und *saugen*—§ 243. Man spricht stets und schreibt meistens *du isst, frisst, liest, misst, vergisst* (*ss* für *sz*) anstatt der vollen aber etwas unbehülflichen Formen *du issest, liesest*, etc. Dasselbe gilt § 248 von *bläsest, lassest, stössest, wächsest, wäschest*, wofür man gewöhnlich findet *bläst, lässt, stösst, wächst, wächst*, letzteres sogar wie *wäscht* ausgesprochen. Hierzu gehören noch § 232 *birstest*) und § 242 *drisch(es)t, lisch(es)t, schmilz(es)t*,—§ 246. *Keifen* ist meist schwach.—§ 274. *Es fragt sich* heisst *it is doubtful*, nicht *it is asked*.—§ 277. *Zu betrügen* ist nicht eigentlich Infinitiv, sondern Supinum, oder "Infinitiv mit zu," wenn man will.—§ 278. Der Ausfall des *ge-* ist nur so nebenbei, sollte aber § 277 ausdrücklich betont werden.—§ 313. Doch auch Jan'uar, Feb'ruar.—§ 329, Note ist unrichtig; auf *nicht nur* folgt stets das Wort zu welchem *nur* logisch gehört, und das ist meist das Verbum, während nach *sondern*

auch die Wortstellung normal bleibt.—§ 357 *Festhalten* ist ein trennbares Compositum und gehört zu § 379, da *fest* hier (wie *los* in *losgelassen*) Adjectiv, nicht Adverb ist.—§ 358. Verhalten soll wol heissen *aufhalten*.—§ 371. *Entgegen* (entgegen) und *entzwei* (entzwei) sollen mit dem Praefix *ent-* zusammengesetzt sein! Dem Worte *ent-* wenigstens sieht und hört doch jeder Laie sofort an, dass es mit dem englischen *in two* auch formell identisch ist. Die ahd. Formen sind *ingagan(i)*, *in-zuwei*, mhd. *engegen, enzwei*.—§ 374. *Zergliedern* heisst *to dissect, to divide into (natural) parts*.—§ 375. *Begehen* häufiger = *to commit, perpetrate; ergehen=to come out, to be issued*, impers. *to fare*.—§ 383. *Der Tropf=the dropping, der Tropfen=the drop. Das Band* (Plur. *Bänder*) *the ribbon*, (Plur. *Bande*) *the tie, bond; der Bund=the union*.—§ 384. *Der Bissen=the morsel*. Hier finden wir wieder eine neue Ableitung: *Stöpsel* mit *-sal* zusammengesetzt! Das Wort gehört zu Abteilung 3 desselben Paragraphen.—§ 386. *Gottheit* ist meist=*Gott*. *Das Christentum* heisst *Christianity*, nicht *Christendom*; *das Königtum* ist abstract=*royalty, kingship*;—§ 387. *Die Geburt* gehört in die Anmerkung zu *Gebiet*.—§ 389. Meist *Kurzweil*, ohne *e-*.—§ 390, Anmerkung. Was für Titel sind das?—§ 395. Von welchen *compound nouns* sind denn *breitschultrig* und *vierfüssig* abgeleitet? *Bisherig* ist *of hitherto; dortig: of that place; hiesig: of this place (town, city)*. Die Bemerkung über—*lei* ist dem Schüler dunkel und ist auch sonst nicht am Platze. *Schädlich* und *nützlich* gehören zu 10<sup>a</sup>.—§ 396. *Misstrauisch* gehört zu 395,8.—§ 399. Rückweise, nicht rückweise. *Mal* als Adverb ist doch wol immer bewusste Kürzung von *einmal* (*mal, mal*) und als solche nur in familiärer Umgangssprache zulässig; es ist daher hier die volle Form *einmal* zu setzen. Der ganze Paragraph macht in seiner Anordnung wie auch im Inhalt und Styl den Eindruck sehr flüchtiger Arbeit.—§ 401. *Hinzu* ist nur ein zusammengesetztes Verbalpraefix, kein selbständiges Adverb.

HUGO SCHILLING.

Wittenberg College.

*Osservazioni sull' alba bilingue del Cod. Regina, 1462.* By PIO RAJNA. (Deprint from the *Studj di Filologia Romanza*, Fasc. IV).

*Un' Iscrizione Nepesina del 1131.* By PIO RAJNA. (Deprint from the *Archivio Storico Italiano*, XIX., 1a).

The importance of the Bilingual Alba of the Vatican codex Regina 1462, as the earliest monument in which Provençal has been found, has led many Romance scholars to attempt a satisfactory interpretation of it.\* Their efforts have hitherto met with but little decided result, owing in great part to the absence of MSS. which might be used for comparison, and also to the carelessness of the copyists; likewise, possibly, to the ignorance of the author himself. The latter was undoubtedly more versed in Latin than in the vernacular, and his imitations of the popular refrains he heard around him are vitiated by the Latin poetical mould into which he casts them. However, making the best of the single MS., Prof. Rajna proceeds boldly by means of text criticism to the desired end. Uniting the various lines of the Alba in which the refrain appears entire or in part, he gains as text for his point of departure:

L'alba part (or par) umet mar atrasol  
Poypas (or Poy pas) abigil miraclar tenebras.

As is seen, the MS. disregards the separation of words, writing two now together, now apart. This leads the author to examine first the second line of the refrain to determine the meaning of *pas abigil*, which he resolves into *pasa bigil* and explains *bigil* as *vigil*, Latin *v* in South-west France sounding as *b*. The *a* is hence not a preposition, as Suchier and Stengel had interpreted, but a part of the verb. In the same way, *atra sol* is read by Prof. Rajna *atras ol*, the *ol* being an article and agreeing with *Poy*. Thus, from disregard of the MS. division of words, the author is led to ignore also the lines of the text, and construes the refrain: *L'alba part umet mar atras ol poy pasa bigil miraclar tenebras*.

\* See articles by Schmidt and Suchier in *Zeitschrift für deutsche Philologie*, XII., 333 ss.; by Stengel in *Zeitschrift für romanische Philologie*, IX., 402 ss., etc.

But here a difficulty arises which seems to us more serious than the reconstruction of the lines: Prof. Rajna admits that *ol* occurs in Provençal only as a pronoun, citing line 101 of *Aigar e Maurin: Si ol consent to Baiveis Alerans*, where *lo* is the form of the article. He is, therefore, obliged to suppose that an *ol*, as article, existed in Provence as it existed in certain Lombard dialects,—an hypothesis which, in the absence of supporting texts, is somewhat hazardous. The division of the verses being thus suggested, the author claims *poy* to be the noun and not the adverb, and gives two decasyllabic lines by the addition of *poy* to the first verse, where it must have originally belonged, until the scribe, intent on the Latin, had forced it from its place. The text of the original refrain would thus be:

L'alba part umet mar atras ol poy.  
Pasa bigil miraclar tenebras;

which Prof. Rajna would translate in Italian: *L'alba, di là dall'umido mare, dietro il poggio, passa vigile a spiar per entro alle tenebre*. The Epic verse is therefore furnished with still another proof of its antiquity, in a monument some hundred years earlier than *Boëthius*.

Proceeding from the refrain to the entire poem, Prof. Rajna argues for a Latin original, composed by a poet who was perhaps an imitator of Vergil and Ovid. In his hands the *vernacular* is mutilated, though the Alba differs in no essential respect from the popular forms of the Albas of the XII. and XIII. centuries.

The second article of Prof. Rajna leaves the strictly defined field of Provençal poetry for the wider ground of Carolingian legend. The treason of Ganelon at the gorge of Roncesvalles had been sung as wide as the prowess of Roland. The greater the glory of the hero, magnified by the growing tradition of successive generations, the deeper the contempt for the traitor who had brought against him overpowering forces. Judas alone was a fitting example to be placed by the side of Ganelon, and thus the action of the epic on Scripture and of Scripture on the epic worked in the mind of the people until a race of traitors stood forth who, from father to son and through the various lines of kindred, ever opposed the valiant and the loyal. Such a state of feeling is expressed by the Latin in-

scription in the wall of the vestibule of the cathedral at Nepi. In the year 1131, the soldiers of Nepi and the rulers made oath together that should any one break the alliance he should be deprived of honor and dignity, and moreover should have his portion "cum Juda et Caypha atque Pilato," for they would put him to death "ut Galelonem qui suos tradidit socios."

The historical import of the inscription is considered at length by Prof. Rajna, before turning to the relation it may have with the French epic. The treason of Ganelon, he affirms, must have been known solely through popular tradition. As proof of this, Sutri near Nepi is cited, the region of Italy most abounding in legendary traces of Roland. Now Sutri was a stopping place on the highway to Rome, most frequented by pilgrims from the north-west. This highway is frequently called in the middle ages the *Strata Francigena*, and many towns in the vicinity bear in their names the marks of French influence. Together with the pilgrims came the wandering minstrels, with their tales of wars against the infidels, and by them Italy was made acquainted with the story of the peers of Charlemagne. Italy in her turn reacted on the singers, who borrowed from her many scenes and who make especial reference to Sutri. (See 'Enfances' and 'Chevalerie Ogier'.)

For the particular mention of Ganelon in other than the French form, Prof. Rajna surmises that the word *Galelonem* is identical with the Spanish *Galalon*, and that it is due to pilgrims who had visited the shrine of St. James at Compostello and who had made a halt at Roncesvalles. An interesting citation in support of this view is made from Pulci:

E tutti i peregrin questa novella  
Riportan di Galizia ancora espresso,  
D'aver veduto il sasso e'l corno fesso.  
Morgante, XXVII., 108.

In connection with this early appearance of Ganelon in Italy, it is interesting to note that he was also celebrated in South France in 1170 (See Bartsch 'Chrest. Prov.' col. 85, l. 25), and that the Troubadours frequently coupled him, as is suggested by the inscrip-

tion at Nepi, with the arch-traitor Judas. (Birch-Hirschfeld: 'Über die den Troubadours bekannten epischen Stoffe,' p. 60).†

F. M. WARREN.

*Johns Hopkins University.*

*Neuphilologische Essays* by GUSTAV KÖRTING. Heilbronn, Gebr. Henninger, 184 pp., 1887.

The indefatigable author of the 'Encyclopädie und Methodologie der Romanischen Philologie,' whose similar work on English philology has recently appeared, puts before the public a series of essays on modern philology. A simple enumeration of the titles will show that the book is not written for the specialist in modern philology, but that the author addresses himself to a wider circle of readers, to all those that take an interest in higher education. These essays, eight in number, treat of the following subjects:—I. Modern Philology, Romance Philology, English Philology.—II. The Study of Modern Philology at the German Universities.—III. Suggestions as to the University Studies in Modern Philology.—IV. "Staatsexamen" of Modern Philologists.—V. The Examination of Modern Philologists for the Doctor's Degree.—VI. Scientific Criticism in Modern Philology.—VII. Instruction in Modern Languages at the "Gymnasium."—VIII. Instruction in Modern Languages at the Female High Schools (Höhere Töcherschule)—a variety of subjects that undoubtedly will not fail to awaken the interest of scholars and laymen in Europe, and let us hope, in America also.

In his first article, which he modestly calls aphorism, Prof. Körting discusses the question whether the academic study of Romance languages and English has a right to the name of philology, and how far we are entitled to speak of modern philology. For his definition of philology he refers to the article in the

†For the tradition of Ganelon in the French epic see Stengel's *Ausg. und Abh.*, No. 50: Ganelon und sein Geschlecht im altfranzösischen Epos, by E. Sauerfeld. In *Romania* XI., 410 traces are noted of contemporary legends in the d. parlement de la Somme, France.

'Encyklopädie und Methodologie der Romanischen Sprachen' which definition has since been criticised by Prof. Elze in his 'Grundriss der Englischen Philologie.' We are glad that Prof. Körting did not enter into polemics with Prof. Elze, as his work shows well the difference between theory and praxis.

Philology considers only the "Cultursprachen," the languages that have produced a national literature, and it must consider them in their natural development. Languages that are related to each other must be regarded as one group and cannot be separated in philology. Thus Latin and the Romance languages form a philological unity, and so long as the study of the derived tongues remains in close connection with their parent speech we can make use of the name of Romance philology. The case is different with Germanic philology, of which the study of English is only a branch. Here the basis of scientific investigation is the philology of prehistoric times—comparative philology—and since the English scholar like the German scholar who makes the High German branch his special study must found his studies on Sanskrit, etc., to follow the development of the Germanic languages, his science can only be termed Germanic, not English, philology. Romance and Germanic philology can be combined under the name of 'modern philology' only for practical reasons. 'Modern philology,' like 'English philology' is merely a name, no science.

Prof. Körting devotes a whole article to this question, because it is the starting point for his ensuing deductions as to the academic study of modern languages. Some of the ideas in the following essays are old acquaintances that are familiar to us from his pamphlet 'Gedanken und Bemerkungen über das Studium der neueren Sprachen auf den deutschen Hochschulen' and occasional remarks in the "Encyklopädie." When our young science was in its infancy, it was quite natural that the student chose the two modern languages that he could make use of in teaching, and this became so much the fashion that it gave rise to the name of 'modern philology' and 'modern philologists,' as distinguishing them from the scholars of classical philology. But

since that time modern philology has developed into a science of such vast extent that it is beyond any one student's ability to embrace it, at least during those few years that he spends at a university. Körting calls for a separation of French and English, each of which subjects is to be studied in its natural connection with Latin or German. Thus the Romance student would be compelled to follow courses in Latin and attend the Latin seminary, and would be better prepared for his work in Romance philology, while the English student, who formerly contented himself with Anglo-Saxon and Gothic, would have to make himself acquainted with the elements of comparative philology, Old Norse, and the Germanic dialects. The Prussian government, evidently pressed by certain universities has in the new "Prüfungsordnung," going into effect this year, somewhat remedied this deficiency by combining French and the "facultas docendi" in Latin for lower classes. The one chief difficulty in Prof. Körting's combination of subjects, natural and commendable as it is, is that the authorities can not reasonably insist on it since the combination of subjects in the "Prüfungsordnung" is to a large extent dictated by practical considerations, and English is not taught in the Gymnasium; and the student,—who, whatever his enthusiasm for his chosen science, has to keep in view what will become of him after the time of preparation,—will naturally take those subjects that give him the best chance to find some position, if necessary, outside of the Gymnasium and Realschule, that is to say, the French and the English. It is indeed gratifying to see that the scientific spirit among the young generation of modern philologists in Germany, in their struggle for existence, has not abated, for it displays almost the steadfastness of a martyr to write a dissertation or some scholarly work with the feeling that one is the seventieth in the number of well qualified candidates who will compete for some obscure position with a salary just above the starvation point.

Every scholar knows that Germany is the seat of philology, classical as well as modern. Since Grimm and Diez laid the foundation for the latter, their worthy successors, aided by hundreds of enthusiastic co-workers, have built



up a science that can well compare with its more experienced and more consolidated parent philology. Yet there may, perhaps, be more Latin scholars than Prof. Körting supposes (though we are sure they are exceptions) who think it an intrusion that Romance philology should go back to the classical age to dig out treasures that must otherwise be hidden. It is not so long since Prof. Sittl wrote his book: 'Die localen Verschiedenheiten des Latein,' but we feel some satisfaction that his 'vivat sequens' was addressed to a scholar who has a closer feeling and more sympathy with Romance philology.

If these scholars are exceptions, the number is pretty large in Germany of educated people who feel that occupation with the language and literature of a foreign country is a lack of patriotism, and who wish to see the whole strength and ability of native scholars concentrated on the study of their own language and history. To all these and others of the same opinion we recommend the reading of Prof. Körting's refutation, in his second essay; the more intelligent would be convinced that occupation with foreign languages and literatures is one of the best, and often the only, means of understanding the national productions, and that, if other nations do not pay the same attention to German philology as German scholars do to theirs, "this is not the effect of a more highly developed national feeling but simply the outcome of a deficient scientific insight." The following lines from the greatest philologist of France, which we read in the last volume of the *Romania*, would show them how much these studies are appreciated abroad: "Les Allemands s'emparent de plus en plus du terrain des études romanes et spécialement du domaine de l'ancien français. C'est en vain que nous essayons de marcher au moins de conserve avec eux; nous sommes vaincus par le nombre d'abord et nous sommes loin de posséder un outillage aussi commun. Ce que nous avons de mieux à faire est de profiter des travaux qu'ils accumulent et de les remercier quand les travaux sont vraiment utiles."

The fourth essay is full of suggestions as to the regulations of the "Staatsexamen." The author's experience as an examiner in the

"Prüfungskommission" is a guaranty for the possibility of carrying through the modifications he proposes. The "Staatsexamen" really consists of four examinations: the *scientific*, in which the candidate has to show his acquaintance with the development and the results of Romance, etc., philology; a *practical* examination, on which the new "Prüfungsordnung" puts more stress now than before, to show how far the candidate is able to speak and write the languages he desires to teach; the examination in *pedagogy* and—last not least—the "*allgemeine Bildung*," which, though restricted to certain branches—Philosophy, Latin, History and Religion—is in examination as in common life an idea capable of wide extension. The last, with the exception of philosophy, has been regarded by many professors as entirely superfluous, and we fully agree with Prof. Körting that it is even injurious. The reason is so obvious and the feeling against it has been so universal among students, teachers and professors that we are surprised to find the same old-fashioned regulation in the new "Prüfungsordnung," and fear accordingly that Prof. Körting's propositions will hardly be taken into consideration. The rest of the examination the author wishes to have divided into two parts. The first, strictly scientific, ought to be taken after finishing the university studies, the second, covering the practical knowledge of French and English in speaking and writing, should follow an interval of two years, spent mostly in France and England. Theoretical studies in pedagogy should be left entirely until after a practical foundation has been laid during the probationary year. Does it not disgust the commissioners to hear candidates speaking about things that they cannot reasonably be expected to know? We hope that the candidate will no longer be obliged—as was the case in Alsace—to appear in the classroom, after an absence of about five years, confronted by the rather embarrassing necessity of combining Gothic Grammar and Muspilli's or Lachmann's Theory with the somewhat less scholarly explanation of "Ich hatt' einen Kameraden"!

There is no question whatever that by dividing the examination the candidates will be



better prepared, scientifically and practically, and the authorities, who do not hesitate to make use of the large number of philologists by offering them salaries that only necessity can compel them to accept, should not be too timid to require a little further preparation. Besides, the first "Staatsexamen" and the "Doctorexamen" could easily be combined, if the candidate for the former were allowed to devote all his time to one thesis, equal to that now required for the Dr. Phil., instead of preparing several papers in his different lines of studies. Something must be done to help teachers who have passed their Staatsexamen without taking the Dr. Phil.,—and they are the majority—to some title that they can use in society. We know a teacher in a "Gymnasium" who took his degree in his sixtieth year, in order, after retiring from his position, to have some title that might distinguish him from the ordinary public school teacher. For titles are no mere chimera in a monarchical government, and putting the teacher in that respect on the same level with other learned professions is an honor that Germany owes to the promoters of her intellectual power, and the ordinance of last year, raising teachers with academical education to the rank of lawyers, etc., has not fully made amends for this fault of omission.

The article on criticism is mostly a plea for a more moderate and polite tone in criticising particularly the works of beginners. Our readers are well acquainted with the often too harsh language seen especially in German journals, and, though this may find some explanation in the transient and even ephemeral character of a review, yet scholars on this side of the water cannot but hope that the time may never come when we shall find our learned periodicals filled with merely personal "Erwiderungen" and "Entgegnungen."

The last two essays occupy themselves with the instruction in modern languages. The *Gymnasium*, Prof. Körting says, is a preparatory school for the university, and has in view, as its sole object, to fit boys best for subsequent scientific study there. We may admit this, but how about the author's contested "Einheitsschule," the combined *Realgymnasien* and *Gymnasium*? The number of

students is decreasing in many departments, and we hope the "Einheitsschule" will not multiply their number. The remarkable impersonality of Prof. Körting, so agreeably different from those outbursts of scorn whether uttered by the minority striving for existence or flung with self-sufficiency to the public from the stronghold of a secured position, would have assured a candid hearing to any explanation he might have had to offer as to the mode of blending *Gymnasium* and *Realschule*, and we much regret that this question has found no treatment among his essays. Certainly the *Einheitsschule* cannot be a preparatory school for the university in the same sense as the *Gymnasium*; it must embody the whole higher education. We join Prof. Körting in his wish that in the German *Gymnasium*, English may find a place that has hitherto been denied to it, as well as in his hope that the Classics will always remain the foundation of higher education. Whether a thorough training in Latin and Greek can be obtained in less than sixteen hours a week, during a course of at least nine years, is a question that we leave for German scholars. Our experience teaches us that the secondary subjects are too much neglected, and that the pupils, especially in the lower and intermediate classes, mostly look upon the weekly Latin exercise as the only essential in their promotion to a higher class.

The end of modern language teaching has been often discussed in this country by various scholars, and most of them, at least those who are free from one-sidedness, agree that the only purpose can be to enable the pupils to read a foreign language, to understand scientific books, and enjoy foreign literature. The ability simply to speak a foreign tongue will hardly extend beyond the common-life phrases that without constant practice will soon be forgotten and this cannot be the aim of an instruction that means something more than mere superficial knowledge of the subject. Prof. Körting emphasises the great difficulty of learning a foreign language, and denies even the possibility of acquiring in a limited number of hours, the ability to write compositions of any stylistic value, "for writing French and English is different from writing Latin."

Compared with other subjects the modern languages have been until recently much neglected in Germany. This is due to the fact, as the author remarks, that instruction was given partly by teachers who had no scientific training and who therefore could not, in a body of men and in an institution of a higher character, take a position which entitled them to the necessary respect. Though much remains to be wished for, Germany is now beyond the stage of language masters, and no candidate is appointed who has not proved that he has successfully devoted several years to a scientific study of modern philology. Having these thoughts in mind the author, in his excellent article on instruction in modern languages at Girls' High Schools, could not be expected to give us more than a pleasant *causerie* upon the experiments of killing time by the study of languages from thoughtlessly compiled grammars and handbooks. We must thank the author for his consideration in not allowing the memory of Juvenal to betray him in this case into writing a biting satire.

The book contains so many new ideas and suggestions that it is impossible to give our readers a detailed account of its contents here. We highly recommend it to all those who are interested in the study of modern philology and desire information as to its present status in Germany. The essays are, besides, written in so attractive a style and the subject is dealt with in such a masterly manner that the reader will be tempted to finish the book without delay.

H. SCHMIDT.

Cornell University.

*Frédéric Ozanam, sa vie et ses œuvres*, a volume of 600 pages, published last year at Montreal, is the first important literary venture of M. Pierre Chauveau, son of the eminent Canadian author. It is an extended study of the labors of the enthusiastic scholar and devout and practical Christian who was chiefly instrumental in forming the Society of St. Vincent de Paul. The subject is, of course, treated from a thoroughly Roman Catholic standpoint; indeed, the avowed object of the book

is to place before young Canadians who may be tempted to abandon or slight their religion and give way to the skeptical tendency of the age, a model of saintliness free from all the repulsive elements of narrow-mindedness and intolerance.

Frédéric Ozanam was born in 1813, a time when the Roman Catholic religion had not yet recovered its forces after the Revolution. He inherited from his parents the best traits of a Christian character, and these traits were strengthened by his early training. As soon as he was old enough, he joined the ranks of the defenders of his faith. His powers as a controversialist were first shown in an attack on the doctrines of Saint-Simon, which he published while still a law student at Lyons. Continuing his legal studies in Paris, Ozanam became a leader in the establishment of the conferences of St. Vincent de Paul, and somewhat later he helped found the conferences of Notre Dame. At this period of his life he wrote his second work, *Les deux chanceliers d'Angleterre*, which attracted some attention.

Having obtained the degree of doctor in both law and letters, he was appointed professor of commercial law at Lyons. So successful was his career, that before he was thirty years old he had become professor of foreign literature at the Sorbonne, where he lectured until his early death in 1853. The twelve years of his professorship were spent in almost incessant labor on his life-task, the history of Christian civilization from its beginning down to the 14th century, a task which was destined never to be completed. Fortunately, however, he published the various sections of this great work soon after he finished them, so that we have (besides his letters and his unpublished notes) nine volumes of Ozanam's writings, of which the most important are *Dante et la philosophie catholique*, *Etudes germaniques* and *La civilisation au quinzième siècle*. This last production, which did not appear until after the author's death, was crowned by the French Academy.

It is to an analysis of these historical and literary works that the greater part of M. Chauveau's book is devoted. Yet Ozanam himself is never forgotten; the homely, sickly, nervous little man, whose awkward manner could not

long conceal his vast knowledge nor his splendid talent, is constantly before our eyes; while his lovable character and his life of patient suffering and self-denial are shown to speak from every page he wrote. M. Chauveau's style is perfectly straightforward; the large amount of information he has accumulated is presented tastefully and modestly, without any kind of pretence; much space is given to quotations from other critics and also from Frédéric Ozanam's own writings.

The book is rendered still more valuable by an introduction from the pen of M. Chauveau, *père*, who speaks briefly of the struggles of the French clerical party during the present century. In these struggles Ozanam played his part: not that of a political leader, nor that of a violent and one-sided debater, but rather that of man who, without neglecting his regular duties, quietly and conscientiously strives to make every action of his life tend toward the desired end. "Toute sa vie fut une triple prédication, par la parole, par l'écriture, par l'action. Tout ce qu'il a fait, il l'a entrepris dans un seul but, faire du bien à ses semblables, et par-dessus tout, leur procurer le plus nécessaire de tous les biens, la foi."

CHAS. H. GRANDGENT.

Harvard College.

*Wissenschaft und Schule* in ihrem Verhältnisse zur praktischen Spracherlernung. Von Dr. M. M. ARNOLD SCHRÖER, ao. Professor der Englischen Philologie an der Universität Freiburg i. B. (Leipzig 1887).

This brochure has for its object the discussion of the following dilemma: On the one hand, the university belongs to science, and every science has ideal, not practical, ends in view; hence, practice in speaking a language has no place in the University. On the other hand, a practical knowledge of the respective living language is absolutely indispensable (ein unumgängliches Erforderniss) to the philologist and, especially, to the future teacher; without it, work in the history of language cannot be carried on with success, nor can the teaching of a modern language

become really beneficial if the instructor lacks the ability to speak it (praktische Sprachfertigkeit).

There are three ways out of this difficulty: The student may be left to get a practical knowledge of the language outside of the university, from private teachers; or he may neglect the practical study entirely during his university course, in order to devote himself to it afterwards, in the country where the language is spoken; or, finally, he may be referred to *lectors*, specially appointed for this purpose by the university authorities. The advantages of, and objections to, each of these methods are well set forth by Schröer. On the whole, the third method, which has been adopted by several universities, is the most feasible; but, after all, the author considers a sojourn in the foreign country indispensable, and a dozen pages of the pamphlet are devoted to the consideration of the question, how such a sojourn abroad may be brought within the reach of the student and turned to best advantage.

It would seem that the author, while advocating the desirability of a practical acquisition of the language previous to admission to the university, underrates the *possibilities* in this respect, as well as the *importance* of such *early* training to the student of philology.

There is added to the discussion of the main question an excursus on the instruction in English in German schools and an appendix on the foundation of an institute for German philologists for the study of English in London.

The little brochure of sixty pages is full of suggestions to the teacher.

A. LODEMAN.

*Ypsilanti, Mich.*

#### BRIEF MENTION.

In order to prevent any possible misapprehension, the editors take occasion to remark that the foot-note appended to Dr. Karsten's review of Paul's *Principien* in the last number of the NOTES was simply intended to remind our readers, impartially, of the existing opposition to the views presented by Paul.

In a note on Louise von François's 'Phosphorus Hollunder' (Boston: D. C. Heath and Co., 1887) innocent young Americans are informed by the editor that 'Urania' and 'Die bezauberte Rose' are 'mediæval poems.' Poor Tiedge! Poor Schulze! Surely there could be no bitterer comment on the words of the original: "Den Zeitgenossen Hollunders brauchen wir kaum zu sagen, dass 'Urania' und 'Die bezauberte Rose' seine Vorbilder und Lieblingsdichtungen waren; das jüngere Geschlecht wird sich derselben aus der Literaturgeschichte erinnern."

An attractive title that must of late have more than once caught the eye of teachers of French who scan the lists of new publications is: *Beispielsammlung zur Einführung in das Studium der Etymologie des Neufranzösischen*, von Dr. Gustav Breddin (Leipzig, Gustav Fock, 1886; 4to, pp. 31). Unfortunately the collection is not only worthless, but calculated to do positive harm in the hands of the unwary. The etymologically inclined compiler, who signs himself *Oberlehrer*, is apparently unacquainted even with the difference between words of popular and of learned origin. In short, pretty much everything is grist that comes to his mill. The result can be more easily imagined than described.

Geo. O. Curme, Professor of French in Cornell College, Mount Vernon, Iowa, has in press an edition of Lamartine's 'Méditations.' Prof. Curme has taken special pains to throw as much light as possible on the sources of personal inspiration of each poem. The work will be preceded by an introductory study of the poet's life; and the poems (those are selected that have the inspiration of "Elvire") are so grouped as to keep the student's interest centered on the interesting period from 1816-1820.

The publishers of the above work, (D. C. Heath & Co. Boston), also announce 'Historiettes Modernes,' selected and annotated by C. Fontaine, Instructor in French in the Washington (D. C.) High School.

Messrs. Henry Holt & Co. have brought out, under the title of 'Whitney's Practical French,' the entire first part of the author's French Grammar, supplemented by a con-

siderable variety of conversational exercises, and by lists of phrases illustrating, in parallel columns, the idiomatic uses of a number of the commoner French and English verbs. This low-priced and handy edition of the more practical part of the larger grammar will be welcome to many teachers, and will do much, it may be hoped, towards bringing a good book into successful competition with many less valuable rivals.

The attention of students of Italian is called to an Italian semi-weekly newspaper, published in Chicago, and already in its third year: *L'Italia—giornale politico, artistico, dilettevole*. The value of general newspaper reading, for the purpose of becoming thoroughly imbued with the every-day spirit and vocabulary of a foreign language, is too well recognized to need emphasis. *L'Italia* is intended for the benefit of the better portion of the numerous Italian colonies scattered over the country, and is accordingly a genuine Italian newspaper in all its details. It is in folio form, printed on good paper, with clear type; and is a high-class journal, treating with dignity the leading questions of American and foreign politics and affairs. The subscription price is \$3 per annum (six months, \$1.75). O. Durante, Editore, 404 S. Clark St., Chicago, Ill.

We have received from Dr. D. G. Brinton (115 S. 7th St., Philadelphia) his instructive address before the Anthropological Section of the American Association for the Advancement of Science, entitled: "A Review of the Data for the Study of the Prehistoric Chronology of America." It is a reprint from the Proceedings of the Association, vol. xxxvi. Together with this, comes the announcement that vol. vii. ('Ancient Nahuatl Poetry') of his important Library of Aboriginal American Literature is now ready. It contains a number of songs in the Nahuatl language, most of which were composed before the Spanish conquest. They are accompanied by translations and notes.

Mr. William R. Jenkins (Publisher, N. Y.) announces as the next number of his well known series 'Romans Choisis,' Ohnet's popular romance, 'Le Maître de Forges,' which was to be ready in November. In Paris, this novel

has reached its 249th edition. The next No. of 'Contes Choisis' will contain, among other things, Claretie's clever little story, 'Boum-Boum.' The new edition, in French, of Victor Hugo's 'Les Misérables,' which Mr. Jenkins has been issuing volume by volume, has now reached its completion. It fulfills the promises made by the publisher and is handsome in its appearance; the typography is clear and tasteful and the paper good, while the size is convenient both for reading and for the library shelf. Being the cheapest edition to be had in French, it is also the handiest, as the only Paris edition now published is in large octavo volumes, cumbersome and costly. These five volumes are the most important and extensive French work yet attempted in America and argue well for the success of Mr. Jenkins' laudable enterprise. 5 vols., paper \$4.50, cloth \$6.50.

Under the title: *Die Urbilder zu Hermann und Dorothea*, Albert Bielshowsky publishes an interesting article on Goethe's personal relations to the characters of his classical idyl. While the latter has hitherto been considered a pure work of art, almost entirely free from the personal element which appears so frequently in most of Goethe's productions, Bielshowsky in this essay brings conclusive arguments to the contrary. He points to the similarity between Dorothea and Lili Schönemann, not only in regard to their character, but above all in respect to the latter's fate during the French revolution, her flight across the Rhine and the courageous self-defence of her virtue on that occasion. By adding to this the evidence of various traits of resemblance between Hermann and Goethe, as well as between the clergyman of the poem and Pfarrer Ewald, our idyl is made to appear not only in the light of a reminiscence of Goethe's beautiful "Bräutigamszeit" in Frankfurt, but also as a touching and harmonious expiation of his guilt toward Lili.

The publisher, Andreas Deichert of Erlangen (Germany), announces the early publication of a 'Rätoromanische Chrestomathie' by Dr. C. Decurtins. The work is to be confined to the literature of the Canton des Grisons, and will be divided into two volumes: vol. I.

comprehending Ob- and Nidwald, Ober- and Unterhalbstein; vol. II. covering Bergün, the Engadine and Münsterthal. The materials are to include the different periods of the literature, beginning with the seventeenth century, to which will be added an introduction, a glossary, biographical notes of the individual authors and a description of the Mss. from which the texts are drawn.

'*Contes et Nouvelles, suivis de conversations; d'exercices de grammaire; de notes facilitant la traduction* (8vo, pp. 307), is another recent publication of the same house, edited by Mme L. Alliot, lately teacher of French at the Bryn Mawr School, Baltimore. The selections are racy specimens of the work of several of the best modern *conteurs*, and are all suited to the taste and comprehension of young pupils. One of the stories, 'La Princesse verte,' by André Theuriot, is borrowed from the *Revue des Deux Mondes*, and another, 'Le Bachelier de Nîmes,' is the translation of a prose sketch from the Provençal of the celebrated poet, Mistral. 'Mon Professeur,' from 'La Bibliothèque de mon Oncle' by Töpffer, is the same narrative, abridged and retouched (presumably by the author), which appears in the Clarendon Press 'French Classics,' vol. V., under the title 'Mésaventures d'un Ecolier,' and elsewhere as 'Le Hanneton.' The retouching reminds one of the later polishing bestowed by Rousseau on his 'Confessions,' and has been so thorough-going that a systematic comparison of the two redactions would be an instructive exercise in style for an advanced class. In this edition, proof-reading and press-work have been carefully attended to; yet in the table of contents Victor Hugo's 'La bonne puce et le méchant roi' is called a *Conte à ses petits enfants* (petits-enfants); on p. 147 *grand-mère* is printed *grand-mère*; and in the conversational exercise on p. 99, 'New England's Memorial'—from which quaint Colonial volume the pupil, by the way, is recommended to commit to memory a liberal extract, done into French—is attributed to Nathaniel Norton instead of *Morton*.

The House of Hachette & Cie has undertaken a biographical series of leading French

authors ('Les Grands Écrivains Français'), with the view of placing before the public "studies of their life, works and influence." The separate volumes are assigned to competent critics, who discuss their subject in a direct and comprehensive way, dwelling little on details but emphasizing salient features. Victor Cousin is thus presented by M. Jules Simon; Mme de Sévigné by M. Gaston Boissier; Montesquieu by M. Albert Sorel; and 'George Sand,' the most recent of the series, is the posthumous work of Caro. Among the volumes announced for the future, are 'Voltaire' by M. Brunetière; 'Villon' by M. Gaston Paris; 'Rousseau' by M. Cherbulliez; 'Balzac' by M. Paul Bourget; 'Musset' by M. Jules Lemaître and 'Sainte-Beuve' by M. Taine. The appearance of the volumes is most pleasing, both as to print and neatness. Those already published are of moderate size (from 170 to 180 pages), and are accompanied by a portrait of the author, as frontispiece.

The patriotic school of Italian poets is the subject of a series of essays from a somewhat unexpected quarter. ('Modern Italian Poets'; W. D. Howells. New York: Harper). In his introduction, Mr. Howells quite apologizes for giving to the world what is the product of his leisure moments; he excuses himself on the ground that there is nothing in English which covers this particular field. It is the period that begins with Parini, enlarges with Alfieri and continues, through the various phases of the Romantic movement, down to the time when Italian unity became a fact and when the aspiration for it ceased to be an influence in Italian literature. As patriotism is the link which connects the various authors of the period, so Mr. Howells is inclined, perhaps, to accentuate too strongly the patriotic to the detriment of the classic element. The studies on the individual authors vary in length according to their prominence, but the same clear style and system are maintained throughout: a short sketch of the poet, of his surroundings, is followed by criticisms and translations from his works. Alfieri, Manzoni, Niccolini, whose 'Arnaldo da Brescia' is analyzed minutely (pp. 211-242), Leopardi, Giusti and Alardi are naturally most favored. The translations are good and spirited, with especial care to be as

far as possible faithful to the original. Of especial excellence are 'Il Cinque Maggio' of Manzoni, and the chorus in his 'Conte di Carmagnola,' the ballads of Ongaro and a poem of Grossi. To the volume a short bibliography is appended.

Though Mr. Howells in all places expressly disclaims that he speaks *ex cathedra*, his work throws the burden of proof on him by bearing the stamp of accurate scholarship. It is therefore, perhaps, not invidious to call attention to the few errors of fact that are not due to the discrepancies of biographical dictionaries: the Sacred Hymns of Manzoni appear to have been published in 1810 instead of 1815 (p. 137); and the date of 'Arnaldo da Brescia' is generally fixed in 1835 rather than 1843 (p. 203). The usual judgment of contemporary critics on Leopardi (pp. 265 and 272) is not shared by so competent an authority as Bartoli, who places him "perhaps next to Dante." The tasteful make-up of the book is not enhanced by the poor wood-cuts which accompany many of the sketches.

Teachers of elementary classes in literature as well as private students, will be pleased with the new school-room edition of Scott's *Marmion*, published by Macmillan & Co. The editor, Prof. M. Macmillan (B. A., Oxon.) is a practical teacher at Elphinstone College, Bombay. In the Introduction will be found a brief, though well considered, characterization of Scott as a poet, and the Notes, covering many pages, supply an unusually full apparatus of historical allusions, parallels in literature, comments on popular customs and beliefs to which the poet makes reference, and of uses of words, constructions, and figures of speech to which the learner's attention is to be directed. The same press has also published for the same editor, as a companion volume to the *Marmion*, Books I and II of the *Paradise Lost*. This second volume, though not so much needed, is yet quite as efficiently prepared as the first.

The method of studying English Literature, which, several years ago, was set forth by Prof. Isaac N. Demmon (Univ. of Michigan) in a syllabus entitled a "Course in English Masterpieces: references for the use of students," may be found worked out in greater detail,

and applied in a more systematic manner to a wider selection of "masterpieces," ranging from Chaucer to Tennyson, in a new volume by Prof. Alfred H. Welsh (English Masterpiece Course, Chicago, John C. Buckbee & Co.). There are many teachers of English literature that have become petrified in the deadening practice of blindly following the narrow treatment of some text-book. Other teachers do practically the same thing, but with certain misgivings; they would do better. To this latter class Prof. Welsh's book will be helpful. It will suggest means for making the study of literature a rational and manly performance, an invaluable training not only in feeling and sentiment, but also in the power of estimating opinions, in correlating truths, and in testing theories; in short it will enforce the idea that literature is to be studied by each individual for himself, more or less independently of others, and will at once show how to make the novel experiment.

The publication is announced of the following work, important for scholars interested in Provençal literature: *Origine et Etablissement de l'Académie des Jeux Floraux de Toulouse; Biographie des Troubadours; Sur la langue romane ou le provençal.* Par C. Chabaneau, Professeur à la Faculté des Lettres de Montpellier. En 1 vol. in 4to de 246 pages. Price 27 frs. To be had of H. Welter, 59 Rue Bonaparte, Paris.

A new series of French texts for the use of schools is that edited by Martin Hartmann (Leipzig, E. A. Seeman). The first number contains the comedy of Jules Sandeau, 'Mlle. de la Seiglière.' Nothing but praise can be said of the care and the completeness of the text, the abundance of notes both grammatical and literary and the neatness of the volume both as to print and to shape. In a short appendix are found a study on the relation of the comedy to the novel, and the two songs of Béranger alluded to in the text. So thorough has been the work of the editor that little is left—and we think it a fault in class-work—to be developed by the instructor.

An important contribution to the text of the Breton Cycle is the publication of the Portuguese Ms. 2594 of Vienna. (A *Historia dos*

*Cavalleiros da Mesa Redonda e da Demanda do Santo Graal*; K. von Reinhardtstoettner, Berlin 1887-8, Erster Band). The Ms. belongs to the XV. century and is therefore of the second period of the prose novels. In looking for the original, Prof. R. finds that the Ms. bears the most resemblance to the third volume of 'Lancelot du Lac,' published at Paris in 1533. It gradually separates from the latter, in that the object of the Portuguese writer is to give a history of the Knights of the Round Table and of the quest of the Grail, while the French novel centers in the person of Lancelot and his deeds. Various points of comparison are made by the editor in an Introduction where clearness of style is not a characteristic quality and where there is an abuse of italic letters. The text printed includes 70 out of 199 folios.

At the annual public session of the French Academy, a prize of 1500 francs was awarded to M. E. Cosquin for his 'Contes populaires de la Lorraine;' one of 1200 frs. to M. Brunot for his 'Grammaire historique de la langue française.' A prize of 1500 frs. was divided between M. J. F. Bladé, for his 'Contes populaires de la Gascogne,' and M. J. Fleury, for his 'Littérature orale de la Basse Normandie.'

We have received the first number of the *Zeitschrift für Vergleichende Litteraturgeschichte und Renaissance Litteratur*, the prospectus of which was noticed in the November number of the NOTES. This journal is a combination of the *Zeitschrift für Vergl. Litteraturgeschichte*, edited by Professor Max Koch, and the *Jahresschrift für Kultur etc. der Renaissance*, edited by Professor Ludwig Geiger, the latter of which ceased last year to be issued in separate form. The new periodical appears under the joint editorship of Koch and Geiger. The first number presents, on various subjects of German, English, Hungarian and humanistic literature, a series of essays which are all of peculiar interest and permanent value. The young science of the comparative history of literature, hitherto mainly in the hands of dilettanti, possesses in the new *Zeitschrift* an organ that will command the respect of all scholars interested in this important subject. The names of the



editors vouch for a strictly scientific and philological treatment of the subjects presented, and we take pleasure in recommending the journal cordially to our readers.

Renewed proof of the activity of the *Goethe Gesellschaft* is given us in the appearance of two volumes of the long expected definitive edition of the poet's works, the "Ausgabe der Grossherzogin Sophie von Sachsen," to whom Walther O. Goethe, the last surviving grandchild of the poet, bequeathed the family archives. Vol. I, containing a portion of the "Gedichte," and Vol. XIV, containing the first part of "Faust," form the society's present contribution, handsome octavos in clear type, a delightful contrast to the stubby little volumes of the Cotta and Hempel editions. The material to be published is classified under four heads, which will also serve to suggest the scope of the proposed edition; Goethe's works (in the narrower sense), his scientific writings, diaries and letters. Confidence in the editorial work is inspired by the list of editors and their associates—to the number of more than three-score—published in the introduction to the first volume; v. Loeper, Erich Schmidt, Herman Grimm, Seuffert and Suphan as editors-in-chief, while among the assistants one notices v. Biedermann, Geiger of the "Jahrbuch," Fielitz, the editor of the "Briefe an Frau v. Stein," Minor, Schröder and others of like scholarship and repute.

For its text and arrangement the present edition of Goethe's works holds closely to the last edition published by Cotta during Goethe's life, the so-called "Ausgabe letzter Hand," 1827-30, with supplementary volumes published after Goethe's death. The text is accompanied by a complete critical apparatus, reduced however to surprisingly compact form, for which the manuscript treasures of the archives afforded abundant new material. The "Faust" in particular, is enriched by additional paralinguistic material and especially by the readings of the Göchhausen manuscript, a copy of the original as brought by Goethe to Weimar in 1775, which E. Schmidt was fortunate enough to discover in January of the present year among the papers of Fräulein v. Göchhausen, now in possession of her grand-nephew (cf. *Nation*, No.

1145, Jun. 9, 1887). This manuscript, it should be remarked, has also been published separately by Schmidt, so that the new material for Faust criticism is now accessible to every Goethe student. The present volumes of the new edition give promise that it will do its part to fulfill the prediction made by Grimm in his enthusiastic preface to the first volume; "die neue Ausgabe wird als das Merkmal eines geistigen Umschwunges gelten, von dem heute nur als etwas Zukünftigem die Rede sein kann, von dem die Zukunft aber als von Etwas Vollbrachtem sprechen wird."

The 'Life of Dante,' by Miss Ward, published by Roberts Brothers, is an unpretentious little book, which accomplishes satisfactorily what it attempts to do. In a perfectly simple way it tells what is known about the life of the great poet, and gives a short analysis of his works, both prose and poetry. There is no attempt to show wide reading nor philosophic depth in exposition, but the author is both widely enough read and has grasp enough of the subject to avoid the pitfalls into which the presumptuous or unwary are sure to plunge, when writing on such a subject. There is probably no book before the American public which gives so agreeably and in so brief a compass as does this excellent little work—with no valuable criticism, to be sure, but also with little or no vague speculation—the facts concerning Dante's life and work.

The same firm sends a reprint of Dante Rossetti's 'Dante and His Circle,' a book which is almost indispensable to many students of Dante and his times, who have no access to the originals of nearly half of what is here translated with a felicity of expression and a depth of sympathy so rare as to excite admiration. The fact is that no man of letters in this century, if transported back to the Florence of Farinata or of Giotto, would have felt himself so little out of place as Dante Gabriel Rossetti. This is why his translations—that of the 'Vita Nuova,' in particular—are unsurpassed, and not likely soon to be surpassed, in general justness of tone; though Norton's or even Martin's *Vita Nuova* may be an improvement in single phrases or even passages. In spite of some misgivings on the subject of in-



ternational copyright, it must be said that Roberts Brothers have done a real service, in putting within the reach of all, at a moderate price, so good a work, the original editions of which are not easy to get and expensive besides. It is only to be regretted that they have not made it a handsomer book.

---

PERSONAL.

Prof. Fr. Kluge (Jena, Germany) never flags in industry. He is at present seeing through the press a new edition of his Etymological Dictionary, also a new work on the influence of Luther on the German language, and an Anglo-Saxon Reader.

Prof. ten Brink (Strassburg, Germany), we are told, has in the Press a work on the *Béowulf*. We are unable to give any further characterization. His proposed edition of the poem is, however, still far off.

We are authorized to state that Prof. T. W. Hunt will publish the third edition of his *Exodus and Daniel* in March. The Glossary will be materially enlarged.

Dr. Benj. W. Wells, formerly of the Friends' School, Providence, R. I., is pursuing his studies in Old English at Jena, Germany. He is just now specially interested in the writings of Aelfric and Wulfstan, and the Church documents generally, and will in time, doubtless, make known to us his results.

Prof. A. S. Cook (University of California) is rapidly completing his treatise on the Northumbrian documents; Max Niemeyer, the well-known publisher of Halle has undertaken it. The most of the Glossary is now in the printer's hands, and the remaining parts will be ready in a few weeks. The citations, except in the case of the commonest pronouns, articles, etc., will be practically exhaustive. The intention is to combine Grammar and Glossary in the same volume.

Prof. Cook is also publishing, with Ginn & Co., an Anglo-Saxon Primer, which may be expected to appear soon.

Dr. Francis B. Gummere's place at the Swain Free School (New Bedford, Mass.) has been filled by the appointment of Andrew Ingraham, A. B., as Master of the School. It will be remembered that Dr. Gummere, who is at present pursuing his studies in English at Berlin, was called to Haverford College [cf. MOD. LANG. NOTES, Vol. II., p. 182].

Dr. R. F. Weymouth, 33 Alfred Road, Acton, London, W., has made a translation of *Cynwulf's 'Elene,'* which he desires to publish, and for which he will receive subscriptions at five shillings per copy. Dr. Weymouth is the editor of Grossetete's 'Castel of Love' for the Philological Society, author of a work on *Early English Pronunciation*, and editor of the recently published 'Resultant Greek Testament.'

Rodes Massie, for some years professor of German and French in the University of Tennessee (Knoxville), resigned his position at the beginning of the present academic year and has settled temporarily at Charlottesville (Univ. of Virginia) Va. His former Assistant, Wm. I. Thomas, Ph. D., now occupies the place vacated by this resignation.

Professor L. A. Stäger, for some time head of a School of languages in St. Louis and afterward in Philada., has been called to the Collegiate and Polytechnic Institute of Brooklyn, with the title, Adjunct Professor of the German Language.

H. C. Penn has been appointed Assistant in English at the University of Missouri (Columbia). Mr. Penn was a graduate at Central College (Fayette, Mo.) in 1885, after which he taught in the Central Collegiate Institute of Altus (Ark.) until he entered upon his present position. He has contributed to the Missouri School Journal several articles, among which may be noted: "When should Anglo-Saxon be begun in the average Western College?" and "Anglo-Saxon as a Substitute for Latin and Greek."

Professor A. C. Dawson was called at the beginning of the present academic year from Beloit College, Wis., to the Chair of French and German in Lake Forest University, Lake Forest, Ill.

## JOURNAL NOTICES.

ANGLIA. VOL. X. PART II.—**Kamann, P.** Die Quellen der Yorkspiele.—**Dieter, F.** Die Walderefragmente und die ursprüngliche gestalt der Walthersage.—**Carl, R.** Ueber Thomas Lodge's leben und werke.—**Soffe, E.** Eine nachricht über englische komödianten in Mähren.—**Ellmer, W.** Ueber die quellen der reinchronik Roberts von Gloucester.—**Horstmann, K.** Orologium Sapientiae or The Seven Poyntes of Trewe Wisdom.—**Nuck, R.** Zu Trautmann's deutung des ersten und neun und achtzigsten rätsels.

BEITRÄGE (HRSG. V. PAUL UND BRAUNE) VOL. XIII., PART II.—**Heimbürger, K.** Grammatische darstellung der mundart des dorfes Ottenheim.—**Letzmann, A.** Zur kritik und erklärng des Winsbeken und der Winsbekin.—**Zimmermann, P.** Heinrich Göttings gedicht von Heinrich dem Löwen.—**Bugge, S.** Etymologische studien über germanische lautversehung.—**Grünne, F.** Ein neues bruchstück der niederrheinischen Tundaludichtung.—**Falk, Hjalmar.** Bemerkungen zu den lausavísir der Egilssage.—**Holthausen, F.** Miscellen. Ueber *uo = ö* im Heliand.—**Gallee, J. M.** Graphische varianten im Heliand.—**Bremer, O.** Ahd. *leo lio leuo*.—**Lulek, K.** Zur theorie der entstehung der schwelverse.—**Kaufmann, Fr.** Geschlossenes *e* aus *ë* vor *i*.

LITERARISCHES CENTRALBLATT. NO. 44.—**Kreften, W.** Molières Leben und Werke. (H. K.—ng).—**Lange, C.** Die lateinischen Osterfeiern.—**Bartsch, K.** Die altdeutschen Handschriften der Universitäts-Bibliothek in Heidelberg. Die Schweizer Minnesänger.—**Zarnecke, Fr.** Das Nibelungenlied.—**Martin, E.** Ausgewählte Dichtungen von Wolfhart Spangenberg.—**No. 45.** Altdeutsche Textbibliothek. Nos. 7, 8.—**Elze, K.** Grundriss der englischen Philologie. (R. W.). Beiträge zur Landes- u. Volkeskunde von Elsass-Lothringen: I. **This, C.** Die deutsch-französische Sprachgrenze in Lothringen; II. **Martin, E.** Die Badenfahrt von Thomas Murner.—**Norton, Ch. E.** 1 Correspondence between Goethe and Carlyle; 2. Carlyle, Thomas, Reminiscence. **Garnett, R.** Carlyle (Ew. Fl.)—**Gletmann, G.** Parzival, Faust, Job u. einige verwandte Dichtungen.—**Cludius, C. Ed.** Der Plan von Goethe's Faust.—**No. 46.**—**Devillard, Cr.** Chrestomathe de l'ancien français. (H. K.—ng). Edda Snorra Sturlusonar. Tomi III. pars 2.—**Seemüller, Jos.** Seifried Helbling.—**Roethe, Gust.** Die Gedichte Reinmar's von Loreter (H. P.).—**Bleibtreu, K.** Geschichte der englischen Literatur im 19. Jahrhundert (R. W.).—**Vetter, Th.** Chronik der Gesellsch. d. Mahler 1721-1722.—**No. 47.**—**Brämer, K.** Nationalität u. Sprache im Königreiche Belgien.—**Bolsler, Gaston, Mme.** de Sévigné (H. K.—ng).—**Baechtold, Jak.** Geschichte der deutschen Literatur in der Schweiz.—**Porkelsson, Jón;** Breytingar á myndum. **Holland, W. L.** Zu Ludwig Uhland's Gedächtniss.—**Fischer, H.** Ludwig Uhland.—**Belling, Ed.** Die Metrik Lessing's (C.).

DEUTSCHE LITTERATURZEITUNG, NO. 44.—**Stahr, A. G. E.** Lessing, sein Leben und seine Werke (A. Sauer).—**Kremer, J.** Estienne von Fouquieres' Livre des Manières [Aus. und Abh. No. 39, Fr. Bischoff]. **No. 45.**—**Lemke, E.** Volksthümliches in Ostpreussen

(G. Kossinna).—**Gaedertz, K. T.** Goethes Minchen (E. Schmidt).—**Vallat, G.** Étude sur la vie et les œuvres de Thomas Moore (A. Brandl).—**No. 46.**—**Mueller, W.** Mythologie der deutschen Heldensage (Max Rödiger).—**Martinetli, G. A. e Antona-Traversi, C.** Ultime lettere di Jacopo Ortis.—**No. 47.**—**Gletmann, G.** Parzival, Faust, Job und einige verwandte Dichtungen (R. M. Werner).

LA NOUVELLE REVUE, 1er Novembre.—**Peyrot, M.** Symbolistes et Décadents.—15 November.—**Hennequin E.,** Charles Dickens, étude analytique.

REVUE CRITIQUE, NO. 43.—**Ritter, E.** Recherches sur le poète Claude de Buttet et son Amalthée (T. de L.).—**Godefroy.** La lettre N. du Dictionnaire (A. Jacques).—**No. 46.**—**Furnivall, F. J.** Some 300 fresh allusions to Shakspeare, from 1594 to 1694.—**Macray, W. D.,** The Pilgrimage to Parnassus [1597-1601, J. J. Jusserand].—**Charmasse, A. de,** François Perrin (A. Delboulle).

REVUE POLITIQUE ET LITTÉRAIRE, NO. 21.—**Paris, G.,** La légende du mari aux deux femmes.—**No. 22.**—**Larroumet, G.** De Molière à Marivaux.

NUOVA ANTOLOGIA, FASC. XX.—**Del Lungo, I.** Dante e gli Estensi.—**Mazzoni, G.** La vita di Molière secondo gli ultimi studi (F. Fine).—**FASC. XXI.**—**Fornioni, S.** La Comedia del secolo XIX.—**Borgognoni, A.** Poeti e Poesia.

REVUE DU MONDE LATIN, Novembre.—**Horatius, La** Littérature espagnole contemporaine.

NEUPHILOLOGISCHES CENTRALBLATT, NO. 6 (Dezember 1887)—Rückblick.—Zweiter allgemeiner deutscher Neuphilologentag zu Frankfurt a. M. (Schluss).—Die Überbürdungsfrage in Frankreich.—Über den Gebrauch der Fremdwörter im Deutschen. Besprechung der am 22. März 1887 von Dr. Waag laut Jahresbericht der Realschule zu Freiburg i. Br. gehaltenen Festrede.—Berichte aus den Vereinen: Berlin, Cassel, Frankfurt, Hannover (Hornemann). Der Franz. Unterricht in Gymnasialquinta ohne Lesbuch und Grammatik.—Kurtellverband neuphilologischer Vereine deutscher Hochschulen (Schluss).—Litteratur: Besprechungen (Gelst, Lehrbuch der italienischen Sprache; Life of Adam Smith; L'Ami MacDonald; The Saracens; Thackeray's Letters.) Neue Erscheinungen. Inhaltsangabe von Zeitschriften.—Nachruf.—Anzeigen.

GIORNALE STORICO DELLA LETTERATURA ITALIANA, VOL. X. (FASC. 1-2).—**Maeri-Leone, Francesco,** Il ribaldone Boccaccesco della Magliabechiana.—**Rajna, Pio,** Intorno al cosiddetto 'Dialogus Creaturarum' ed al suo autore: II. L'autore, 2. Breve intermezzo. 3. Maestro Bergamino. 4. Mayno de' Maynerl (continuazione e fine).—**Solerti, Angelo,** Torquato Tasso e Lucrezia Bendidio.—**Santini, Pietro,** Frammenti di un libro di banchieri fiorentini scritto in volgare nel 1211.—**Paoli, E. G.**—Illustrazioni linguistiche ai suddetti Frammenti.—**Percopo, Erasmo,** Dragonetto Bonifacio, marchese d' Oria, rimatore del secolo XVI.—**Ferral, L. A., A. Modin,** La resa di Treviso e la morte di Cangiante I della Scala.—**Pellegrini, F. C., P. Villuri,** La storia di Girolamo Savonarola, nuova ediz., vol. I.—**Scipioni, G. S.**—Gir. Mancini, Nuovi documenti e notizie sulla vita e sugli scritti di L. B. Alberti.

# MODERN LANGUAGE NOTES.

Baltimore, February, 1888.

## *MATTER AND MANNER IN LITERARY COMPOSITION.*

It is not without reflection that I put the conjunction *and* between the two principal words of the title of this paper. That conjunction strikes the key-note of what the paper will try to say, namely, that, since every literary product necessarily has manner as well as matter, as necessarily no literary product is worthy of unreserved commendation, unless in it not only matter, but manner also, is adequately attended to. In no other form would the title have said this. "Manner as opposed to matter" would have implied to a greater or less extent an incompatibility between the terms; while any other expression that readily suggests itself would have involved a notion of at least the inferiority of one or the other element of the composition. In fact, however, the terms are interpenetrating and mutually dependent; it being a truism that matter can not exist without form nor form without matter.

A discussion of style, then, that proceeds in forgetfulness of this mutual dependence of form and content, necessarily shoots wide of the mark. And yet it was exactly this dependence that a recent discussion seemed to me to forget. In the late Modern Language Convention, a paper by President Shepherd, of Charleston College, on the English of Lord Macaulay, provoked a deal of caustic criticism, unfair, I believe, because one-sided. Never before, perhaps, was Macaulay assigned so hopelessly low a place on the roll of English prose authors. Professor Hart, of Cincinnati, who said that Macaulay always seemed to him to write as if some one were looking over his shoulder and saying, "Bravo! Lord Macaulay; how well you have turned that sentence;"\* Professor Hunt, of Princeton, who declared that he had yet to receive from Macaulay the slightest intellectual stimulus;—both ignored, as it seems to me, this fundamental principle of the inseparability, except in thought, of matter and form in literary composition, both

spoke as if the only merit in composition were its expressing worthy thought. Professor Hunt did, indeed, confess that about no other writer had such widely different opinions been expressed, and that the nearly unbounded popularity Macaulay had attained was certainly a sign of some power in him; but it was left for another speaker to remind the Convention of the indissoluble bond between form and content; while even he damned the illustrious Englishman with faint praise by saying (in effect) that his style was an excellent poison with which to inoculate beginners against the more dreadful forms of "fine writing."

Now Macaulay's case is, of course, but one instance under the principle; and the discussion intended here is of the principle, not of any concrete instance of it. Let us grant, then, freely the many defects of Macaulay both in thought and in style. President Shepherd undoubtedly praised him over much; his weaknesses are patent, and need not even be specified. They lie on the very face of his style; his brilliancy itself making them glare at us the more rudely and insist the more strongly on being observed. But has Macaulay, therefore, no points of excellence? Is only the novice, never the practised critic, impressed by him? Or, to put the question more broadly, is there no merit in a fine style? Is such a style necessarily bad? Are we to attend only to the thought of a composition? Is it not, rather, manifestly unfair to single out a writer's defects, however glaring they are, and dwell on them, holding them so close to our eyes the meanwhile that we can not see his excellences at all?—can not see the woods for the trees, as the German proverb has it? Granted that we outgrow such a writer as Macaulay; what is it that we outgrow? Surely not his clearness, not his power of calling for us spirits from the vasty deep, not his admirable choice of words, not any of the merits of his style. Why, then, should we not gratefully recognize these merits and confess them elements of a real and true success? On the other hand, we do tire of the inherent contradiction between these excellences of

\*Quoted from memory.

form and the writer's too evident failure to maintain his thought at a correspondingly high standard. Such brilliancy of style has a right to exist only as growing naturally out of a correspondingly brilliant body of thought; and the critic is fairly entitled to say so. But he is manifestly unfair when he says this without conceding the other truth; when he holds the writer up to ridicule as posing before a looking-glass and saying, "Ah, you handsome dog!" when, in fact, though the writer is a bit self-conscious, he really gives us something fine to look at.

Suppose, for example, that Macaulay had thought as Carlyle thought. Would the brilliancy of his style in that case have offended us? Nay, would not his many charms of manner, unimpaired as they would then have been, only have added to his legitimate effect upon us? We were told in the Convention that Carlyle first wrote as Macaulay did, but afterwards deliberately changed his style. But why? Was it not because he believed that, by intentionally adopting the peculiarities that characterize his later work, he would the more certainly secure an audience? Surely, there was never a more conceited, self-conscious great man than Carlyle. *Vice versa*, suppose that Carlyle's style had remained more finished. Would his influence have been less? Nay, is it not despite his crudities, his "Babylonian dialect," as Alexander Everett called it, that he influences us at all?—despite that boisterousness and utter want of self-containment which have secured for him the epithet *megalosaurian*? Or, let us take some examples nearer home. Surely, the charm of the *Mosses from an Old Manse* and the sustained interest of *The House of the Seven Gables* are no whit the less because of Hawthorne's almost matchless literary form? On the other hand, Mr. Marion Crawford is not at all a great novelist—great as Thackeray or Dickens or even Bulwer is great. Yet Mr. Crawford's style makes many a passage in his works easy that would otherwise be the roughest sailing: nay, more, it furnishes us throughout his writings with one legitimate object of admiration, even where the body of thought is of a texture too light to be valued for itself.

Not that I would champion mere manner.

When a man has nothing to say, by all means let him say it—as the familiar epigram warns us; but when he has something to say, why shall he not say it as well as he can? What do Professor McMaster's cross-section pictures of American life in 1789 lose by being painted in the brightest colors? Or what does Carlyle gain by his eccentricities of style? If a writer's only true object is to influence his age or succeeding ages, if the man of letters should be (in Carlyle's own phrase) a prophet, what shall he gain by conciliating, as Carlyle has done, only a small audience? Granted that Carlyle's audience is select, if small: he has offended multitudes whom he might have taught, and so has lost no small part of his proper influence. What a power his writings might have wielded, couched in a different style! Or, to take another example, which of the two famous passages in Milton's *Areopagitica* has exerted the greater force in human thinking, that in which a tradesman is described as committing his religion to his pastor for safe-keeping, while he himself is devoted to his trade, or that in which Truth is pictured as hewn, like Osiris, into a thousand pieces, while her sad friends, like Isis, make careful search for her members? Both passages express worthy thought, thought often dwelt upon in our own times; both rise above the plain style of ordinary prose; each contains a figure of speech worked out to its utmost limits. But the style of the first passage is affected almost to awkwardness; and the truth it contains is to-day re-expressed by our own writers in many different ways. The second passage, inimitable and almost unprose-like as it is, nevertheless impresses the most casual reader, and is quoted daily from a score of commonplace-books. Its delicate style has kept it sweet through all the ages.

Once more, why is it that Milton's prose or the prose of Sir Thomas Browne is so little read to-day? To say that Milton's poetry overshadows his prose, or that the topics on which he wrote are no longer "living" topics of thought, is no reason why the *Urn Burial* or the *Religio Medici* should not be known. Sir Thomas Browne wrote no verse; and a more profitable book even for our study than the *Urn Burial* might be looked for in vain.

Its inverted and otherwise un-modern style alone seals it from all but a select few readers.

The truth, then, would seem to be as stated in my opening paragraph, that both a good style and a worthy body of thought are necessary to the ideally perfect composition. This certainly was George Saintsbury's opinion when, in February 1876, he printed in the Fortnightly Review his paper *Modern English Prose*, a paper in which, lamenting the prevailing neglect and consequent decay of English prose style, he declares this decay not "a mere isolated fact," but "a change which has affected English Literature to a degree and in a manner worthy of the most serious consideration." The fine old English style, he hints, has gone out with the fine old English gentleman, till, in this ultra democratic age, a certain coarseness of manner is as noticeable in literary composition as it is in the conduct of people who profess themselves of the *beau monde*. Mr. Saintsbury actually describes the symptoms of this change, details its causes, and lays down the duty of the critic in view of it; showing by his earnestness and the minute attention he gives the subject, how real and how serious he considers the phenomenon to be.

The opposite opinion, however, has no little vogue. Buffon's doctrine that style is the man himself is interpreted by many teachers to mean that the individuality of a writer is expressed only in his thought; that we are to know an author solely by the opinions he expresses. That the foot of Hercules,—or rather his hand,—shall also betray him, seems to these critics an incredible idea; and their depreciation of form, of style in this its truest sense, grows in proportion. Less and less attention is paid to how an author writes, more and more to what he says. Worse than this, perhaps, the very springs of our literary supply are left unfilled; until, in the mid-winter dearth that would seem to be threatening us, we shall have only to deplore our insensate folly in neglecting the precautions that might—doubtless would—have secured us springs filled to overflowing. The study of rhetoric and criticism is too much neglected by us. Language studies are too often only philological; or, at best, the student is left to acquire a good style by "absorption." Cer-

tain worthy writers are put before him; their biography, the history of their times, the history of literature in general, are taught him; but the fundamental truths according to which the authors are good here and bad there, are not taught him. Even questions of grammatical purity are treated as of little value, and, with the weightier matters of sentence and paragraph building, unity of composition, clearness, force, and other such topics, are hustled out of court in quiet contempt.

Even professed English scholars give us some extraordinary examples of this neglect of manner in their hot pursuit of excellent matter. Thus, from a recently published book on English prose literature I extract the following curious fagots of crooked sticks:—

"Then follows, *The Chronicle*, compiled, partly, by Alfred, and partly, by Plegimund and other less known annalists. This collection, unimportant as it is in itself or in its literary character, is invaluable in its historical and civil bearings. Beginning long before the Conquest, *it* runs nearly a century beyond *it* and thus serves to cherish the First-English spirit and language. As the earliest history of any Teutonic people in a Teutonic language, and with the *Laws* the earliest *form* of English Prose, it has an interest and [a] value quite aside from its contents. Alfred did for *it* [what? the *Chronicle* or "the earliest form of English Prose" the *Chronicle* embodies?] what Chaucer did for English Poetry. He made *it* [?] national, so that from his time to the death of Stephen *it* [?] was the people's authority. Above all, *it* [?] was English clear and clean and lies back of all later English as a basis and guide."<sup>1</sup>

Could anything be more inartistic, unless, indeed, it is the same author's constant practice of referring to headings on his page by mere demonstratives, and of thus making these headings part of his text? For example, treating of Dr. Johnson's style, he writes,

"*This* <sup>2</sup> is one of the first features that impress the reader as he studies *this* [?]<sup>3</sup> prose structure and diction and it becomes more manifest as the perusal goes on."

<sup>1</sup> The italics, I need hardly say, are mine.

<sup>2</sup> "Its Anglo-Latin Element."

<sup>3</sup> The context does not make this pronoun clear.

*This*<sup>4</sup> applies to subject matter as well as to method and external form."

"*This*<sup>5</sup> is a failure common to periodical writing." [Can the *absence* of impassioned energy be a *failure*?]

All three examples are found within ten pages, and the whole volume is full of similar instances. Thus, among the merits of Johnson's style is "(2) Literary Gravity," and we are informed about it that "*the reference here* is not to that excessive seriousness of manner which often ended in confirmed melancholy but to that sober habit of mind and expression which was based on his view of the writer's vocation."

The same writer, (who, let it be said in justice to him, can write and has written not a little unimpeachable English), is fond of long series of those excessively short sentences which Coleridge condemned as "purposely invented for persons troubled with the asthma to read, and for those to comprehend who labour under the more pitiable asthma of a short-witted intellect." Thus, "The limits of his [Johnson's] life were too narrow to admit of much diversity. His style was affected by these circumstances and especially *in the line of* [!] want of adaptiveness to all classes and phases. His method was rigid and mechanical and the same to all. He would talk to Goldsmith and Savage and the artisan in the same manner. Whatever the topic might be, the treatment of it was the same. The narrative, [*the*] descriptive, [*the*] didactic and [*the*] critical were all run in the same mold and branded with the common mark. They are all in the phrase of Macaulay, 'Johnsonese.' His prose style, as his body, was very much opposed to change. Starting in one direction and at a certain pace he maintained it to the end. In all this he was true to his nationality. In that he was lethargic, he was English. The phlegmatic element in him was native to the realm. The Gallic verve and sprightliness *was* [*sic*] as foreign to him as *it* was to his country. He was constitutionally and mentally heavy and could not face about at will. There are few scenes in literary history so amusing as *when* this ponderous man attempts

<sup>4</sup> "The Want of Flexibility and Adaptation."

<sup>5</sup> "Absence of Impassioned Energy."

to be playful and unbend himself to passing changes. While he is unbending, the opportunity passes. *Here* [!] as in the case of diction, naturalness covers many sins. The very uniformity of his prose is natural. It is a fault and yet modified by the fact that it is purely individual and characteristic."

One is reminded of the criticism by Theseus of Quince's famous speech "for the Prologue," "This fellow doth not stand upon points."

So, Mr. Sweet, *Anglo-Saxon Reader*, p. xlv., finds it in his conscience to write, "Adjectives have the three genders of nouns, and *the same* cases, *with the addition of* the instrumental, *ending in e*, *which* only occurs in the masc. and neut. in the sing. : in the fem. sing. and in the plur. *its* place is taken by the dat.<sup>6</sup> *They* also have a strong and [*a*] weak inflection, the latter employed after the definite article and demonstratives generally." Can contempt for form go further? Or is this utter want of style merely an unconscious imitation (as the abbreviations are a conscious following) of the great German philologist Dr. Witternsieaus?

Even trained theologians and preachers are not free from such blunders. Thus, in a recent most important contribution to the history of Christianity, I find the following slips (with many more) in the work, the style of which is in general by no means bad:—

"The statesman or [*the*] ecclesiastical politician whose object it was *not to attain* [=to attain not] martyrdom but triumph."

"The Greek fathers could not *escape* [*have escaped*], even *had they been inclined* to do so, from the influence of a philosophy like the Stoic."

"The truth of the incarnation as that which *can alone* [=alone can] meet the needs of speculative enquiry."

Surely, if such things are possible in the writings of authors of no little repute, it is time that some one raised his voice in behalf of a more careful, more conscientious cultivation of style. Nor is any author to be judged without mercy, who, no matter what his shortcomings in thought, has set us so illustrious an example of the importance and the effec-

<sup>6</sup> The abbreviations are, of course, Sweet's.

tiveness of attention to points of style as Macaulay has set. Granting all that can be said as to Macaulay's mannerisms,—even conceding that he paid, perhaps, too much attention to mere form,—he remains a model of diligence, of "curious care" in expression, that we dare not despise, and in reading whom the young writer makes a very judicious start.

Should a philosophic basis be demanded for the position taken in this paper, it is not far to seek. Composition is an art, and in every art-process three elements enter,—matter, or content; form, or style; and purpose, or end in view. Granting that of these three the first is chief, does it follow that the others or either of them is of no account? How is it in music, in painting, or even in the technical arts, such as engineering? Shall a painter, because he has a noble picture in his mind, daub it on his canvass, so that we must struggle to discover his thought or his purpose? Is Wagner or Beethoven the greater musician? Browning or Tennyson the greater poet? Which has most clearly set out to less gifted mortals the God-inspired blessings of sound or thought with which his own soul was enriched and exalted? It can not be that with regard to art in general two opinions can prevail on this subject: why should we be able to entertain them with regard to the particular art of composition?

It is quite possible, then, to overstate the chief importance of having something worthy to say,—to state it, indeed, as if it were the only important element of composition. The truth is that success in all particulars is desirable; that Macaulay (for example), whose defects are mainly in matter, is culpable only in another way from that in which Carlyle is to blame, whose defects are in style, and in still another way from that in which De Quincy is wrong, whose defects though in style, are not the same defects of style as Carlyle's. Indeed, if a strict inquiry be made, the purpose of discourse, its moral character, would seem to over-shadow even the having something worthy to say. Many a writer has made shipwreck solely because his work has seemed to lack unity or definiteness of aim, so that his readers, like lost children or Spenser's travellers wandering in Error's den, have

scarcely been able to find their way. On the other hand, no writer is wholly useless who illustrates for us one or another of the elements of good composition. Nay, more; in our day, though a revival of the grand manner of the last century is not desirable, a protest is quite in place against the indifference to manner, the undisguised contempt for it, that seems to be a prevailing affectation among us.

JNO. G. R. McELROY.

*University of Pennsylvania.*

## MODERN LANGUAGES IN THE UNIVERSITY OF FRANCE.

### II.

#### 3.—L'ENSEIGNEMENT SECONDAIRE DES JEUNES FILLES.

Colleges for women are a rather new feature in the University of France; they were only created by the law of Dec. 21, 1880. While the president must be a woman, the teachers may be of either sex. The regular course of studies extends over five years and is divided into the *première période*, including the first, second and third year, and the *deuxième période* or *cours supérieur*, comprising the fourth and fifth. Outside of this course there may be organized a preparatory department, which would cover the instruction of the lower and middle course of primary schools required for entrance to the college course. The instruction of the first period is given in classes proper; that of the second, in courses uniting students of the same standing; the modern languages, however, hold an exceptional position, and are taught in courses throughout. The studies are either part of the instruction proper, or accessory exercises, or optional. The instruction proper bears a distinctively literary character; it is based on the French language and literature with the elements of ancient literatures, the modern languages, and universal and national history and geography, which have 52 recitations out of 71 throughout the course; the other 19 recitations are devoted to mathematics, natural science, physics, chemistry, morality, physiology, domestic economy, hygiene, law, and psychology. The accessory



exercises are drawing, penmanship, vocal music, needle work and gymnastics. Optional in the last two years are: drawing, vocal music, the ancient literatures, the elements of Latin, mathematics, economical geography, and animal and vegetable physiology. Few students take all these optional studies; most decide either for a literary or for a scientific line.

One modern language is compulsory from first to last and gets 21% of the recitations of the instruction proper; students are moreover encouraged to take up two or more, but successively, not all at the same time. Italian and Spanish are to be taught, but German and English should be studied in the first place, in view of their incontestable superiority for mental drill (*gymnastique intellectuelle*). The reading matter in English and German equals in most respects that of the other colleges. Of works not given in the list of the classical colleges I mention: J. Habberton, 'Helen's Babies,' Longfellow, 'Evangeline' and other poems; Tennyson, 'The Grandmother,' Otilie Wildermuth, *Ausgewählte Novellen*; Goethe, 'Iphigenie of Tauris,' and lyrics of the 18th and 19th centuries. On the other hand, several works studied in the classical and special colleges are entirely omitted, others like Shakespeare and Milton are read in family editions, Byron in extracts. Along with the harder works that are examined thoroughly, easier ones are read rapidly; some poetry is committed to memory. The method and end of study resemble more that of the special colleges than that of the classical. While not only the study of grammar but also translation from French into the foreign language is limited to what is indispensable, conversation and original composition receive the greatest attention. Conversation proceeds from simple object-lessons to an interpretation of the foreign authors in their own language; composition, from simple letters to essays on topics from the various studies of the class. The course is completed by an outline of literary history and some remarks on the origin and principal epochs of the language.

The colleges for women deliver a *certificat d'études secondaires* after an examination at the close of the third year, and a *diplôme de fin d'études* after an examination at the end of the

whole course. The students are examined by their own teachers under the presidency of a delegate of the rector. If women wish to present themselves for one of the *baccalauréats* in the examination held by the *facultés*, they are free to do so.

L'ENSEIGNEMENT SECONDAIRE DES JEUNES FILLES.						
SUBJECTS.	Première P. riode.			Deuxième P. riode.		Sum total of weekly recitations during the entire course.
	(Age minimum)	1st yr. (12-13)	2nd yr. (13-14)	3rd yr. (14-15)	4th yr. (15-16)	
I.—INSTRUCTION PROPER.						
FRENCH LANG. AND LIT.	5	5	4	4	3	21
MODERN LANGUAGE	3	3	3	3	3	15
HIST. AND GEOG.	4	4	3	3	2	16
SCIENCES	3	3	4	1	2	13
MORALS, PHYSIOLOGY, Etc.	.....	.....	2	2	2	6
SUM	15	15	16	13	12	71
II.—ACCESSORY EXERCISES.						
SUM OF I. & II.	24½	24½	24½	17½	16½	107½
III.—OPTIONAL STUDIES.						
DRAWING	.....	.....	.....	3	3	6
VOCAL MUSIC	.....	.....	.....	1	1	2
A { ANCIENT LIT.	.....	.....	.....	3	2	5
{ ELEMENTS OF LATIN	.....	.....	.....	1	1	2
B { SCIENCES	.....	.....	.....	3	5	8
SUM TOTAL	24½	24½	24½	28½	28½	130½

III.—HIGHER INSTRUCTION.

The *Enseignement supérieur* is not concentrated in universities, as in England and Germany, but scattered in the *facultés des lettres, des sciences, de droit, de médecine* and de *théologie*, in various normal and preparatory schools, in the Collège de France and other institutions. We consider here only the facilities afforded for students aiming at professorships in secondary schools, and the requirements made of them in modern languages. First we examine the normal schools, then the study in the faculties, and finally such degrees



and certificates as cannot be obtained without a modern language.

#### NORMAL SCHOOLS.

There are three principal normal schools: the renowned *École normale supérieure* at Paris, the *École normale spéciale* of Cluny, and the *École normale secondaire de Sèvres*. The first of these prepares professors for the classical colleges and the institutions of higher instruction; the second, professors for the special instruction; the last, women professors for girls' colleges. The course of studies is three years in each, admission by a *concours* (competitive examination); board and tuition are free, in case the engagement of remaining for ten years in the service of the university is kept. Besides these three schools, there is established an *École normale secondaire* at the lyceum of the *chef-lieu* of each *académie*; it is formed by the reunion of the *maîtres répétiteurs auxiliaires* or *élèves maîtres* boarding in the institution.

The *École normale supérieure* does not require any composition in a modern language for admission, but the candidates of the scientific section have to pass an oral examination on the authors read in *Mathématiques spéciales*, those of the literary section on the works prescribed for *Rhétorique* and *Philosophie*. The *École normale spéciale* admits students to both the sections of letters and sciences without a special examination on a modern language; only those who expect to enter the section of modern languages must write a *thème* and *version*. The *École normale secondaire* of Sèvres requires a written *thème* and *version* and an oral examination in a modern language of all candidates. The *écoles normales secondaires* make no special requirements.

#### THE FACULTIES.

Before the great reform of the last ten years the professors of the *facultés* acted principally as examiners for degrees and lecturers to the general public, and had scarcely any regular students at all. Now the state, the departments and the communes have offered so many inducements to aspirants, that it has become a very important part of the professors' work to prepare students for the *licence* and *agrégation*.

The students are either resident or non-resident. The residents consist of *boursiers*, *maîtres auxiliaires*, *maîtres d'études* and *auditeurs libres*, all of whom are bound to be regular in their attendance. The *boursiers* are either holders of a *bourse de licence* (scholarship) or of a *bourse d'agrégation* (fellowship); the former are given after a *concours*, the latter according to the judgement of the professors of the faculty with whom the candidate has taken his *licence*; both *bourses* are awarded for one year, but can be prolonged for another, and require the ten years' engagement. The non-resident students are mostly teachers of the communal colleges of the academy who are working for a *licence* or *agrégation*. At fixed intervals they send compositions for correction to the professors or *maîtres de conférences*, and on Thursday, the French weekly holiday, they themselves go to the seat of the faculty to attend certain courses, their travelling expenses being partly paid by the state. Not all faculties are provided with a staff of professors numerous enough to prepare for all *licences* and *agrégations*.

#### LA LICENCE.

The *licence* is the next degree after the *baccalauréat* and cannot be obtained till one year afterwards. There are three different *licences scientifiques* and four *licences de lettres*: the *licence littéraire*, the *licence philosophique*, the *licence historique* and the *licence avec mention 'langues vivantes.'* In the examinations for the literary, philosophical and historical degree the requirements in modern languages are limited to the translation of an easy English or German work of literary, philosophical or historical criticism; for the last degree they are naturally of a more rigorous character. The candidate writes a *thème* and *version* of four hours each, without a dictionary; interprets a text with questions on literature; and translates at sight into the foreign language; besides, he renders into French a passage from a prose author of a second foreign language.

#### CERTIFICATS D'APTITUDE.

While the examinations for the *baccalauréat* and the *licence* may be taken at any faculty, those for the *certificat d'aptitude* for the second-

dary instruction, and for the *agrégation*, must be completed at Paris. Nobody can obtain a certificate without possessing one of the *baccalauréats* or an equivalent. A modern language is required for the certificate of a professor of the elementary classes of classical colleges, for that of a professor in the literary section of special instruction, for that of a woman professor in girls colleges, and finally, as a matter of course, for the certificate of a professor of modern languages. For the classical professor, German has been compulsory since 1884. A short and easy German text is dictated and translated into French, and *vice versa* a French text into German. Then a German piece is read and partly translated, and some elementary questions are asked and answered in German. The candidate for a literary professorship in the special instruction writes a *thème*, interprets an author and answers a few oral questions on the language and literature. For the girls' colleges, a modern language did not become compulsory till 1886. The scientific section has some oral questions with a *thème* on the blackboard; the literary division, a four hours' *thème* and *version*, followed by some interrogations.

The certificate for the instruction in modern languages enlists our special attention. The candidates take a preparatory and a definitive examination. The former consists of a *thème*, *version* and a French composition without any aid; the latter comprises an oral *thème* and *version*, a *leçon grammaticale*, and a conversation in the foreign language, and two questions, one on the foreign and the other on French literature. The list of authors varies from year to year. In 1886 we find in German: Goethe, 'Götz;' Wieland, 'Oberon;' Gervinus, 'Litteraturgeschichte;' Hauff, 'Lichtenstein;' Mérimée, 'Colomba' and Racine, 'Phèdre' (Acts I. and V.); in English: Miss Austen, 'Pride and Prejudice;' Shakespeare, 'Hamlet' Montesquieu, 'Grandeur et décadence des Romains.' The pronunciation of the French and the foreign language forms an important factor in the estimate of the jury.

#### L'AGRÉGATION.

Every candidate for an *agrégation* must be *licencié*; an *agrégé* gets the title of professor

and receives a higher salary than a *licencié* in the same position; the form of the examination is the *concours*. Among the different *agrégations* only that of modern languages, and that of instruction in girls' colleges deserve our notice. The requirements for the *agrégation* of girls' colleges closely resemble those for the certificate of the same schools; the examination for the *agrégation* of modern languages is much harder than that for the corresponding certificate.

The preparatory part contains a *thème*, a *version*, a French composition and a composition in the foreign language; one of these compositions is on a question of literature and the other on a question of language. The first definitive examination is the interpretation of a passage drawn by lot among the German or English classics indicated by the Minister; and an oral *thème*. The list of 1886 shows, for German, works of Lessing, Herder (Idées), Goethe, Schiller (Balladen), A. W. v. Schlegel (Vorlesungen über dramatische Kunst und Litteratur) Platen, Simrock (Das kleine Heldenbuch), La Fontaine, Molière, M. de Staël, Saint-Marc Girardin; for English, among others, pieces from Chaucer, Sir Philip Sidney, Shakespeare, Milton, Pope, Gray, Sterne, Shelley, Ch. Brontë, Green, La Fontaine, Racine and J. J. Rousseau. The second definitive examination comprises two one hour *leçons*, one in the foreign language and the other in French: The subject of the one is taken from one of the authors of the program, that of the other from literary history. The last examination is finally the translation of a prose author of the other modern language into French.

#### IV.—BOURSES DE SÉJOUR À L'ÉTRANGER.

In conclusion I should like to mention that the French Government sends each year a number of young men abroad to study English and German in the countries where those languages are spoken. The official *plan d'études* of the *écoles primaires supérieures* contains the announcement of an annual *concours* among graduates and pupils of that grade of schools for *bourses de séjour à l'étranger*. Much less known is the fact that normal school teachers also and college graduates are sent abroad. According to the *Kölnische Zeitung*, there were last year eighteen of such young

men in Austria, Switzerland and Germany, and twelve in England. In Germany the college graduates take board in German families and attend the *Unter-* and *Oberprima* of a Realgymnasium; they stay eighteen months, but they must spend that time at two different schools. Before they return to France they send a detailed report of their experiences and observations to the minister of public instruction. Some of these reports which were communicated to Germans show that the young men generally maintain the most amicable relations both with their German fellow students and with the families in which they board. Their progress, furthermore, in learning the German language and in school exercises is very satisfactory.

ADOLPH GERBER.

*Earlham College.*

THE ANGLO-SAXON *básnian*  
and *wrásen*.

The Anglo-Saxon word *básnian*, 'to delay, tarry' etc., though rather odd in appearance, is not so obscure a formation as one might at first suppose. Whatever be the relation between the suffixes of the feminine abstract nouns such as the Gothic *sókns* (suffix *-ni*) and *usbeisns* (suffix *-sni*), it is sufficient for the present purpose to accept the suffix *-sni* (in all probability at first developed in association with dental bases) as an extension of the simple form *-ni*. In accordance with this view Kluge in his *Nominale Stammbildungslehre* § 147 has classed the Gothic *usbeisns* < \**usbeidsns*, *anabásns* < \**anabáidsns* etc., with *sókns*, *taikns*, *siuns* etc. Kluge has also called attention to the ablaut-variation which is exhibited, for example, in *taikns* and *usbeisns*. By the side, therefore, of \**usbeidsni*- we may also place, as formed from the same base-group of the verb *bídan* (A. S.), the stem \**báidsni*-. From this we should in Anglo-Saxon obtain \**básn* > \**básen* 'an abiding, a delay,' the nominal base of the denominative verb *básnian*. In like manner do we find *wrásen* (*inwit-wrásen*, etc.) < \**wraíðsni*- by the side of the verb *wríðan*. A verb \**wrásnian* could also have been formed.

JAMES W. BRIGHT.

MODERN LANGUAGES AT CAMBRIDGE UNIVERSITY, ENGLAND.

Readers of MODERN LANGUAGE NOTES will be interested to hear of a meeting of great importance which has lately taken place at Cambridge University, England. The Congress of the National Society of French Professors residing in England was invited by the authorities to a session in the university at which the vice-chancellor and all the masters of colleges were present. The occasion was one of importance in a variety of respects. It was under distinguished patronage, the chairman being M. Waddington, the French ambassador to England, while among those who expressed their strong sympathy with the work of the Congress we meet the names of Lord Lytton (Minister to France), Lord Tennyson, MM. Jules Simon, de Lesseps, Arsène Houssaye, and Jules Ferry. M. Waddington delivered the inaugural address. He referred with pleasure to the recognition of the Congress by the universities of Oxford and Cambridge, and expressed the hope that modern languages would soon be placed upon an equal footing with classical and other subjects. Vice Chancellor Taylor emphasized the warm interest felt by the university in the study of French. The most important speech, however, was that made by Professor Seeley, the widely known occupant of the chair of modern history at Cambridge. Professor Seeley's long and varied experience and extensive knowledge make his remarks of special value. He believed that a crisis in education has arrived when it is necessary to accord to modern languages their true and prominent place in modern culture. Recognizing most strongly the value of the classics, "himself a classicist of the classics," he still thought that the needs of modern life were peremptorily demanding very much more devotion to the study of modern languages than had ever yet been accorded them. So far from believing that Latin must be learned in order to teach French, "let us," he said, "teach French in order to learn Latin." He emphasized the immense value of French literature, "a literature not less but more extensive and various than the Greek and Roman literatures them-

selves." "It is absurd," he continued, "to claim the title of humanities exclusively for the classics, to consider that a youth cannot learn grace from Racine, austere purity from Pascal, eloquence from Rousseau, elevation and force from Victor Hugo, not to say from Dante and Goethe." Professor Seeley enumerated the various departments of activity in which the modern languages are of paramount importance, especially history; and strongly objected to the statement that in all respects the classics are the preferable object of study. "The modern literatures cannot be introduced by the ancient, but the ancient literatures can be included in the modern by means of translation." The speaker continued in the same strain, and upon closing his address was greeted with enthusiastic applause not merely by members of the Congress but by some of the dons and by a large body of the students. A banquet at King's College and a *conversazione* at Trinity College supplied the social element of the occasion. A general feeling of unanimity seemed to reign, both as to the hopeful prospect in regard to the academic study of modern languages, and as to the cessation of the all but monopoly which has so long obtained in favor of the classics in the great English universities.

The gentlemen entertained by the university were simply teachers of the French language and not, in any sense, a body of scholars engaged in the advanced study of modern linguistics, in either their scientific or literary aspect. It may fairly be presumed, then, that had the latter important phases of modern language study been duly represented in the Congress, its reception on this occasion would have been all the more enthusiastic and honorable. The scientific attention which the philology of modern languages is now so widely claiming would certainly have secured for a body representing original research as well as practical instruction the especially hearty endorsement of Cambridge University.

It is gratifying to call attention to these signs of the times. The prospects are certainly hopeful when the men who stand guard over the strongholds of classicism are thus frankly outspoken in favor of reform.

T. McCABE.

*Johns Hopkins University.*

THE FIFTH ANNUAL CONVENTION  
OF THE  
MODERN LANGUAGE ASSOCIATION  
OF AMERICA.

The Fifth Annual Convention of the Modern Language Association of America, held at Philadelphia on the 28, 29 and 30 of December, may be considered memorable in the annals of the Association for several reasons: the large number of members attending and the increase in membership; the practical nature of the majority of the subjects treated, and the uniform excellence of the papers; and last, though by no means the least important, the increasing interest which its discussions created in the minds of the more general public, as witnessed in the fulness of the reports of the daily papers. Representing, as such a society does, the progressive rather than the radical spirit of modern education, the extension of its audience to this more general public can not but be attended with the best results, in forming a public opinion which we trust may in some measure correct the utilitarian tendencies so widely prevalent in both our school and college curricula.

Although the order of exercises did not begin, strictly speaking, until Wednesday evening, December 28, Dr. William Pepper, Provost of the University of Pennsylvania, received informally at his house, on Tuesday evening, such delegates as had already arrived. Quite a number availed themselves of Dr. and Mrs. Pepper's kind hospitality.

During Wednesday, in accordance with the provisions already made by the Local Committee, the delegates were enabled to visit such places of interest in and about Philadelphia as proved most attractive.

On Wednesday evening, the Association met at the University of Pennsylvania to listen to Provost Pepper's Address of Welcome, and to hear Professor James MacAlister in an address on "The Place of Modern Literature in the Education of Our Time." In the absence of James Russell Lowell, the president of the association, and of W. T. Hewett of Cornell University, the second Vice-president, Professor James M. Garnett, of the University of Vir-

ginia, presided. Provost Pepper, after stating that "the association's success was due to the strong personality of its membership as well as to the strong public interest in the subject they represented," went on to say that while the association must take the lead in an attack on classicism, such attack in its hands must be free from wanton and destructive measures; for none could be more favorable advocates for the just claims of the Greek and Latin languages than the members of the association. He held that the object of the association was to emphasize its belief "that the modern languages have an equal claim with the classics," in modern education. Provost Pepper concluded with appropriate words of welcome in behalf of the authorities of the University of Pennsylvania and of the local committee.

It must be confessed that, in the address which followed, Professor MacAlister materially departed from the very moderate views just expressed by the Provost. He claimed that the present system, in which the classics still maintained an ascendancy in education, could not last; that "the final outcome must be a distinctive system based on the foremost human achievements of modern times. Dante, Cervantes and Goethe, may be taken as the types of modern culture. They can teach us more than all the ancient writers." At the close of the exercises the University gave a reception to the members of the Convention.

The second session opened on Thursday morning with the reading of the annual report by Professor A. Marshall Elliott of Johns Hopkins University. This was followed by the appointment of various committees; notably one to consider the advisability of memorializing Congress for an abolition of the tariff on imported books. The reading of papers then began. Professor Albert H. Tolman of Ripon College, Wisconsin, read the first paper, which treated of the Style of Anglo-Saxon Poetry. After an intelligent consideration of the contending verse theories as now held by Heinzel, Rieger, ten Brink and others, the speaker devoted his attention to a minute consideration of style proper, laying particular stress upon the vigor and strength of the metaphorical and disconnected style of the early Anglo-Saxon poets. In the discussion

that followed, in which Professors Hart, Bright and Hunt took an active part, especial emphasis was laid upon the necessity of a complete renovation of the entire subject of Anglo-Saxon versification in the light of the later researches of Professor Sievers in this field.

Professor Tolman was followed by Professor H. S. White of Cornell University, on "The Modern Language Seminary System." He spoke at length upon the needs of our colleges for intelligent work under the personal supervision of competent instructors, and of the equipment necessary to carry out these requirements. In closing, Professor White was particularly happy in calling attention to the words of James Russell Lowell in his address at Harvard last year, that "language should be made a ladder for literature, and not literature a ladder for language."

The morning session was brought to a close with an elaborate essay on the "Face in the Spanish Metaphor and Proverb," by Professor Henry R. Lang of New Bedford, Mass.

After luncheon, which was served in the University, the reading of papers was resumed. Professor Sylvester Primer's paper on "Charleston's Provincialisms" elicited enthusiastic approval, and led to lengthy discussion and comparison of various provincialisms which are still lurking among us. Prof. Joynes, of South Carolina College, gave especial weight to climatic influences in their effect upon pronunciation. However, from the number of parallel cases mentioned by those taking part in the discussion, we may affirm that perhaps not the least difficult part of Professor Primer's task for the future will be found in the discovery of what are and what are not provincialisms peculiar to Charleston.

Professor Henry Wood, of Johns Hopkins University, followed with a paper on "The Brief, or Pregnant, Metaphor in the Minor Elizabethan Dramatists." In the treatment of the brief metaphor he found the greatest originality of the Elizabethan dramatic style, and showed that what we should now consider a mere "fancy" or conceit was to the dramatist of that age the appropriate expression of the highest imaginative thought.

The last paper of the session was that of Professor Alcée Fortier of Tulane University,

La., upon "Bits of Louisiana Folk-lore." This proved one of the most entertaining papers of the session, and it was a matter of regret that the limited time prevented anything except the more popular presentation of the subject.

In the evening the members of the association were tendered a reception by the Historical Society at its rooms. The reception brought together a large and distinguished gathering, and conversation was general and animated.

The last day's session was opened by Professor Charles F. Kroeh with a paper on the "Methods of Teaching Modern Languages," in which he advocated the "natural method."

The Convention now proceeded to the more technical papers. The "Speech Unities and their Rôle in Sound Change and Phonetic Laws" by Professor Gustaf Karsten and "Die Herkunft der sogenannten Schwachen Verba der germanischen Sprachen" by Professor Hermann Collitz were both delivered in German and led to considerable discussion. Professor E. S. Sheldon, of Harvard University, followed with an interesting paper on "Some Specimens of a Canadian French Dialect spoken in Maine," which elicited from Professor Elliott the identification of many of its peculiarities with those of the dialects of Northern France. The last paper of the morning session, "On Paul's Principien der Sprachgeschichte," by Dr. Julius Goebel of Johns Hopkins University, dealt largely with metaphysical theories of the origin of language and brought out an extremely lively discussion between its author and Professor Karsten.

After midday luncheon, before the reading of papers was resumed, the reports of committees were in order. Among them was that of the committee appointed to memorialize Congress for a removal of the tax upon foreign books. Resolutions also were received and approved embodying the thanks of the association to the University of Pennsylvania and to the various organizations that had extended their courtesy to the members of the association.

The next paper, "A Study of Lord Macaulay's English" by President Henry E. Shepherd of the College of Charleston, called out the expression of so much opinion adverse to the

great English essayist, that it may well be doubted if anything short of Macaulay's own impetuous eloquence could have stemmed the tide of disapproval. Professor Hart found no pleasure or profit in him; Professor Hunt had never received from him the least intellectual stimulus; and finally another gentleman stepped in with the *coup de grâce* by stating that he owed much to Macaulay as an author who had taught him the want of something better in the way of mental pabulum.

Professor Albert H. Smyth of Philadelphia then read an essay on "American Literature in the Class-room," putting in a strong plea for the more general recognition of our own authors in our school and college curricula. In reply to the position there taken, Professor Wood made an excellent point, by calling attention to the greater justice of the term 'English Literature in America' in comparison with the term 'American Literature.'

In his paper on "The English Curriculum in the University," Dr. James W. Bright of Johns Hopkins dwelt upon the true distinction between the university and the college, and excited much favorable discussion. The exercises were brought to a close with a paper on "The Earliest Works on Italian Grammar and Lexicography published in England," by Prof. A. Marshall Elliott of Johns Hopkins University.

In the evening, the members of the Association met many of their newly-made friends at the Penn Club's Reception, which concluded the list of hospitalities.

The varied character of the papers read calls for some comment. The considerable number and excellence of the papers dealing more or less with pedagogics, can not but be regarded as the indication of an awakening upon a subject too long neglected among us; while the literary tendency of others indicates that we are not, at least not all of us, given over hopelessly to *die neue Philologie*. The philological depths were sounded in the purely technical papers, but the fact that philology is none the less concerned with living and growing organism was recognized as perhaps it has never before been recognized here in America. In the excellent work of Professors Primer, Sheldon and Fortier, in their representation of the

living speech phenomena around us—as was justly said during the convention—we must recognize what seems to be the peculiar function of this Association. It is to be hoped that such work may inspire renewed effort for the future in this interesting field of research.

FELIX E. SCHELLING.

*University of Pennsylvania.*

---

CONVENTION OF THE  
MODERN LANGUAGE ASSOCIATION  
OF ONTARIO.

---

The Second Annual Meeting of the Modern Language Association of Ontario, Canada, was held in the Canadian Institute, Toronto, on Wednesday and Thursday, December 28th and 29th.

The attendance of members was large and included the names of most of the best known and most successful teachers of French and German in the Province. Upon a survey of the topics treated, it will be seen that though the subjects had a wide range, they yet bore almost exclusively upon what the teacher might directly utilize in his work in the classroom. The seemingly practical bent thus given to the discussions of the Convention was due to the fact that its members were with few exceptions language teachers in Secondary Schools. We may remark that there are in Ontario over one hundred of these so-called High Schools; that in each of them provision has to be made for the teaching not only of the classics but also of one at least of the modern languages; and that in all the larger schools special masters are employed for this purpose.

The opening address of the convention was given by its Hon. Prest., Dr. Daniel Wilson, the venerable President of Toronto University. The topic treated of was "The Influence of the French Revolution on English Literature." The great English poets who flourished in the brilliant literary epoch marked by the latter part of the reign of the Third George, were named and briefly characterized; and it was shown what was the influence exerted by the political events in France on their lives and writings.

In the afternoon session of Wednesday, papers were read on "English Metre," on "The Natural Method of Teaching Languages," and on "Language and Thought."

At the evening meeting, Mr. Vandersmissen, the President, opened with an address on "History and Literature," the speaker limiting himself to the field of Germany. A paper was then read on "The Study of English in Ontario." In the animated discussion which followed on this subject, the majority of the speakers held, with the writer of the article, that English is well taught in the Ontario High Schools. Another subject treated of was that of Text-Books, of which it was pleaded that a periodical revision should be made, every five years, by a competent committee.

On the following morning, after the election of officers and of new members, a resolution was passed asking the Modern Language Masters of the Province to send in the names of works in French and German suitable for University Matriculation examination.

The reading of papers was then resumed. The first subject discussed was that of "The Eye and the Ear in Modern Language Teaching." These two organs, it was held, should be cultivated simultaneously, as should also the ear and the voice. A plea was also advanced for the application in teaching of the principles of phonetics. The Convention closed with a practical paper on "Translating French."

We heartily congratulate our fellow teachers across the border-line on the success of their recent meeting, and trust that their efforts in the direction of improved teaching of Modern Languages, and of a more thorough study of the same, may meet with even greater success in the future.

JOHN R. WIGHTMAN.

*Johns Hopkins University.*

---

CORRECTIONS TO WHITNEY'S  
FRENCH VOCABULARIES.

A careful perusal of the vocabularies at the close of Whitney's 'Practical French Grammar,' suggests the following corrections:



## I.—FRENCH-ENGLISH VOCABULARY.

*Après-midi* is given as masc.,—better fem.;—*auberge* masc., should be fem.;—*chanson*, masc., should be fem.;—*côté*, fem., should be masc. (As this mistake occurs also in the English-French vocabulary, and as the author derives the word from the form *costa*, 'rib,' it is probable that the error is not a typographical one merely, but due perhaps to a confusion with *côte*.)—*Faim*, masc., should be fem.;—*fortueux* is marked as fem. (with no designation as adj.).—Under head of omission, we may note that the word *cerise*, used on page 97 (sentence 19), is wanting in the vocabulary.

## 2.—ENGLISH-FRENCH VOCABULARY.

Under the word 'afternoon,' *après-midi*, masc.,—better fem.;—under the words 'many' and 'too' the author gives, as one meaning for 'too many,' the expression *trop beaucoup de* (!) (This error is corrected in the abridged edition).—Under the word 'March,' the gender of the French *mars* should be given, (same remark for *peuple*, under the word 'people').—Under the word 'perhaps,' *peut être* should be joined by a hyphen;—under the word 'side,' *côté*, fem., should be masc.

If the question of etymologies were to be touched upon, attention might be called to the inconsistency between examples like: *laurier* [fr. L. *laurum*], *orage* [fr. L. *aura*, breeze], etc., on the one hand, and those more accurately given, such as: *berger* [LL. *berbicularium*, fr. *berbex*, ram], *fromage* [*formatium*, shaped], on the other.

B. L. BOWEN.

Johns Hopkins University.

## CORRESPONDENCE.

To the Editors of Modern Language Notes:

I have had for some years an old dictionary which has afforded me considerable amusement, and I think a few extracts from it may be of interest to your readers. The work is entitled: "A New and Complete American Dictionary of the English and German Languages," By Wm. Odell Elwell (New York, 1852). The significance of the word "American" in this title will appear in what follows.

Some time ago, in looking it over, I came upon the expression "catawamptiously chawed up," which I found translated as "gänzlich zerstört, ganz und gar vernichtet." This discovery encouraged me to look further, and I append the result of my investigations in the following list of choice excerpts:

- ABSQUATULATE. Weglaufen.  
 ARGUFY. Gewicht haben: beweisen.  
 BLACKSTRAP. Brauntwein und Zucker: Grog.  
 BOGUS. Eine Art Grog.  
 BUSTER. Etwas Grosses, Colossales, Ungeheures.  
 CALIBOGUS, Ein Getränk von Rum und Bier.  
 DIGGINGS. Der Bezirk.  
 DINGED. Sehr.  
 DRATTED. Sehr: ausserordentlich.  
 FARZINER (!). (Corruptirt aus 'Far as I Know.').  
 So viel ich weiss.  
 FLUMMUX. Verwirren.  
 GAL-BOY. Ein wildes Mädchen.  
 KÖOL-SLÄA. Der Kohlsalat.  
 LAM. Derb durchprügeln.  
 PESKY. Gross: weit: ausserordentlich; in hohem Grade: sehr.  
 RANTANKEROUS. Zänkisch.  
 SNOOZER. Der Dieb (in Gasthöfen).  
 SPOONEY. Der einf. Itige Mensch.

This list might be extended indefinitely. The German's conception of "English as She is Spoke" in America is quite as mirth-provoking as that of the Portuguese grammarian whose little book gave him fame of a sort altogether unexpected.

WILLIAM MORTON PAYNE.

Chicago High School.

NOCH EINMAL MEISSNER-JOYNES,

## II.

§ 403 ff. Das Capitel über die Verwandtschaft der englischen Sprache mit der deutschen hätte auf der Grundlage von Grimm's Verschiebungsgesetz zu einem recht fruchtbaren gemacht werden können; aber leider ist die Behandlung dieses Gegenstandes gerade in den Hauptpunkten unklar und fehlerhaft. Es wird nirgends angegeben INWIEFERN ein grosser Teil der Unterschiede zwischen den beiden Sprachen durch Grimm's Gesetz zu



erklären ist; im Gegenteile, §§405 & 414 müssen in jedem Uneingeweihten die verkehrte Vorstellung erwecken, als ob jenes Gesetz nur für die Zeit vor der Lostrennung des Angelsächsischen von dem Stammlande in Betracht käme; ein Vergleich der einander entsprechenden deutschen und englischen Laute mit dem Schema S. 221 nötigt ferner zu dem Schlusse, dass die englischen Consonanten durchweg einer späteren Entwicklungsstufe angehören, als die deutschen. Sieht man vollends, wie die englischen Formen den deutschen überall nachgestellt sind, und wie §411 von Auslassungen, Einfügungen und Umstellungen handelt, so ergibt sich als scheinbar zweifellos, dass der engl. Consonantismus sich aus dem hochdeutschen entwickelt habe. So wird der arglose Neuling von vornherein in die Irre geführt. Fast möchte es scheinen, als ob der Bearbeiter selbst nicht ganz im Klaren gewesen wäre; denn in dem erwähnten Schema S. 221 ist Grimm's Verschiebungsgesetz in ganz entstellter Form wiedergegeben. Die Reihenfolge sollte sein

Soft—Hard—Aspirate (—Soft).

und S. 222:

English—soft — hard — aspirate—  
German—hard—aspirate—soft.

Es würde sich empfehlen, wie hier, so überall die englischen Formen den deutschen voranzustellen und den Grund dafür—die Priorität der englischen consonantischen Lautstufe im Vergleich mit der weiter verschobenen hochdeutschen—ausdrücklich zu erklären und hervorzuheben.—§§ 409, 410. Die Einteilung der lautlichen Abweichungen ist manchmal sogar für ein Elementarbuch zu unwissenschaftlich.—§ 414. *Overset ein primitive?*—§ 417. *Zu Stande kommen=to be brought about, to be consummated.*—§ 422. *Ehrenbezeugungen, nicht bezeichnungen.*—§ 423. *Die Hose, das Beinkleid* sind ganz gewöhnlich als Singulare; auch *das Ostern, das (die) Pfingsten, das (die) Weihnachten* oder *die Weihnacht, die Alp* kommen häufig vor.—§ 425. Die Bemerkung: *but in the compound, die Fensterladen, only*—ist unrichtig.—§ 426. *Der Chor=the chorus, the choir; das Chor=the choir.*—§ 428. (*or dem Herrn*) ist zu streichen; *die Frau Professor(in); meine Frau* wird nie als Anrede gebraucht, man sagt *Madame*)

(veraltet) oder höflicher *gnädige Frau*, oder aber *Frau* mit nachfolgendem Namen resp. Titel des Gemahls: *Frau Müller, Frau Doctor(in)* etc.—§ 430<sup>c</sup>. Selten *dies(es) mein Herz.*—§ 432. *Die Buchdruckerkunst* wörtlich *the art-of-the-printer-of-books.*—§ 434<sup>c</sup>. Füge hinzu: *sich entsinnen, to remember.*—§ 437,6. *Sich anmassen, to arrogate*; Note: der Gebrauch des Artikels wäre unhöflich, da derselbe vor Eigennamen oft Geringschätzung ausdrückt.—§ 438. Ist *favorable* im Sinne des deutschen *hold* guter Sprachgebrauch? Siehe Ex. IJ, Satz 1.—§ 450. *Allerliebste* ist kein absoluter, sondern ein relativer Superlativ (*aller=von allen*); aber es wird jetzt kaum mehr als Superlativ gefühlt, das beweist seine praedicative Anwendung und der regelmässige Gebrauch des unbestimmten Artikels vor demselben.—§ 452. In *meinetwegen, seinetwillen, euerthalben* etc. haben wir nicht Genitive der Personalia, sondern Accusative resp. Dative der Possessiva, da *wegen, willen, halben* ursprünglich substantivische Casus sind. Also eigentlich (und früher thatsächlich so geschrieben) *von meinen Wegen, um seinen Willen, (von) eueren Halben* (mhd. *halbe*=Seite, Richtung). Wegen des *t* vergleiche man die Formen *meinetwegen, derentwillen, allenthalben* etc. Mit Ausnahme von *halb(en)*, das schon ganz früh als blosser Praeposition auftritt, ist der gen. sing. der Personalia in Verbindung mit diesen Ausdrücken erst neuerdings, und nur in beschränktem Masse, gebräuchlich geworden.—§ 457,3 sollte lauten: Regularly, as *indefinite* antecedent of a relative, *he (who) is derjenige—or der—not er, etc.: he who is happy, derjenige welcher glücklich ist, or wer glücklich ist*; but when the antecedent refers to a certain person before mentioned or understood, it must be translated by the personal pronoun: *aucher (sie, etc.), der (die, etc.) mir so viel verdanke, verliess mich in der Not.*—§ 459, Remark. Darin dürfte man mit dem Bearbeiter doch nicht ohne Weiteres übereinstimmen. Dasselbe gilt von der Bemerkung § 462,2.—§ 463, b.—*continuing up to and during the present time.*—§ 467. *Mich bezahlen, nicht mir*; aber wenn das Ding, welches bezahlt wird, erwähnt ist, steht es im Accusativ, die Person, der man etwas bezahlt, im Dativ.—§ 468. *Um dass* ist veraltet.—§ 472.

*He might have forgotten it* würde man zurückübersetzen mit *er hätte es vergessen können*, nicht *er dürfte* etc. *Dürfen* drückt eher eine Wahrscheinlichkeit, als eine bloße Möglichkeit aus; dazu hat der Conj. Praet. *dürfte* fast immer Praesensbedeutung. Also *das dürfte zu schwer sein: that is probably too hard; er dürfte es vergessen haben: he has probably forgotten it*, etc.—§ 474, d. Nach *fühlen*, *hören*, *sehen* ist der active Infinitiv mindestens doppelsinnig; man wird ihn stets eher activ als passiv auffassen.—§ 477, Note. *Den Fluss durchschwamm*, nicht *d. F. schwamm*. c. Sätze wie der letzte (mit *um dass*) dürfen dem Schüler nicht als Muster vorgelegt werden.—§ 483. *Erbittert* heisst *exasperated*; *embittered*=*verbittert*.—§ 485. *Ja, hören sie einmal* kann je nach der Betonung auf ganz verschiedene Weise übersetzt werden, aber keinesfalls mit *just listen to what I say*; am nächsten käme wol, dem Sinne nach, ein Ausdruck wie: *But, my dear Sir*, etc. *Ja* als Ausrufungswort zu Anfang eines Satzes entspricht dem englischen *Yes* mit angehängtem *that is (would be) all very well* und drückt meist Ungeduld aus. *Hören Sie (einmal)!* ist eine Anrufung wie das englische *(I) say! Kommt er noch nicht* heisst *is he not coming yet?* *Wohl* bedeutet *probably*, nicht *may-be*, manchmal auch *indeed*: *Das ist wol wahr, that is indeed true*, oder *that is true enough*.—§ 486, 1b. Wenn der Hauptsatz mit *so* beginnt, heisst das *wenn* im Nebensatz stets *if*; so ist es auch in den letzten zwei Beispielen zu übersetzen.—§ 487, Examples 1<sup>a</sup>. Nach *versteckte* etc. lies *who was ... and who received and concealed* etc.—

Die Uebungsstücke zum Uebersetzen verlieren dadurch sehr an Wert, dass die allzu reichlichen Anmerkungen dem Schüler oft gar keine Gelegenheit zur selbständigen Anwendung gelernter Regeln übrig lassen. Wozu sollen denn solche Uebersetzungen dienen, wenn z. B. überall angegeben wird, wann der Coniunctiv gebraucht werden muss und wie das Verbalnomen auf *ing* wiederzugeben ist? Anderswo wird in ganz leichten Dingen nachgeholfen, während idiomatische Eigentümlichkeiten, die sich keiner Regel fügen (wie S. 303 *a little way*, S. 311 *the snows of Lapland*, etc.) unerklärt bleiben. Auch sonst finden sich

einige Versehen.—p 303, Ex. IV. Wozu ist *lying* in Klammern?—p 304, Ex. VII. *To restrain* ist hier: *in Schranken (im Zaume) halten*.—p 306, Ex. X. Anm. 1 ist für den Schüler zu unbestimmt.—p. 310 Ex. VIII. *To redeem*, hier: *sühnen*; *to disdain*: *verschmähen*; Anm. 9 soll wol heissen *anhängen*, aber auch dieses Wort passt hier nicht, vielmehr sollte die ganze, für den Schüler zu schwierige Stelle (*he bis ignominy*) in einer Anmerkung erklärt sein. Ex. IX. *Tend exceedingly: sind sehr dazu angethan*; *gehen sehr weit* wäre hier undeutsch.—§ 311. *To delight in: seine Freude (Lust) haben an*.

Zur Liste der starken Verba: *Fechten* und *flechten* sollen auch schwach vorkommen? Von *beklemmen* ist nur das Part. Perf. *beklommen* stark. *Klingen* ist immer stark. Das Part. Perf. von *stecken* wird stets schwach gebildet.

Endlich sind die folgenden Druckfehler zu verzeichnen:—§ 134. (§ 87) statt (§ 86).—§ 206. (§ 456, 2.) st. (§ 455, 2.).—§ 427. *Matthei* st. *Matthäi*.—§ 434, c. *ged* st. *get*.—§ 437, 5. *forbode* st. *forebode*.—§ 462. *advatage* st. *advantage*.—§ 475, d. *under* (1) st. *in* § 474.—§ 485, 10. *Das ist wahr* st. *Das ist wohl wahr*.—§ 303, Ex. III. *gone*<sup>3</sup> st. *gone*.—§ 308, Ex. V. *mouth*<sup>7</sup> st. *mouth*.—§ 317. 231 b (vor *schinden*) st. 231 a.

Nach so vielen Ausstellungen gereicht es dem Referenten zur Freude, auch der unterschiedlichen Vorzüge zu gedenken, welche die amerikanische Bearbeitung vor ihrem englischen Originale auszeichnen und die dazu beitragen werden, dem Buche in einer verbesserten Auflage einen Platz unter den besten vorhandenen Schulgrammatiken zu sichern.

HUGO SCHILLING.

Wittenberg College.

#### AUDI ALTERAM PARTEM.

After two such reviews of the Joynes-Meissner German Grammar as have appeared in the NOTES—with more promised of like kind—surely even a book as limited in its scope and as modest in its pretensions as this declares itself to be, must have some right of defense. That I fully share Mr. Schilling's wish that the book in a future edition may be made as free

as possible from error, is proved by the fact that he had been specially asked to communicate to the editor his suggestions to that end and, also, that at my request the publishers have since addressed a like printed invitation to all teachers known to be using the book. I accept this as the avowed object of his paper—in spite of some, doubtless unconscious, features hardly consistent with this single purpose; and I thank him for whatever corrections he may have made. Yet I cannot but regret, for his own sake as well as mine and the book's, that he did not subject his work to more careful revision. This—not in deprecation of criticism, but in sheer justice—I now propose to do. I shall follow his "points" one by one—so far at least as may suffice for the present purpose; then I shall add a few words of conclusion.

1. § 96. It is an error to say that I divide nouns of the weak declension into not less than six groups. I appeal to the text and the context (§§ 93, 94)
2. § 134. The statement that the combined endings of the pronominal and of the adjective should be learned "both horizontally and vertically" occurs, in smaller type, in one of those *suggestions to teachers*, referred to in the preface, of which nothing more will now be said. That they should be so learned "auswendig" is a gratuitous addition.
3. § 408. The *mnemonic words*, referring to Grimm's Law, are taken, with slight change from the Historical English Grammar of Dr. R. Morris, by whom they are expressly attributed to his friend, the Rev. W. W. Skeat—a surely sufficient authority. They are here expressly intended only as a help for beginners.
4. § 244, etc. The fact that the *Indefinites* are divided, in a first statement, into *pronouns* and *adjectives*;—that, later, some of the latter are included under the general term *pronominals* (with reference to the declension of a following adjective)—and that, finally (under syntax), the entire group is treated in detail as *indefinites*, is perfectly simple, consistent, and logical. The same might be said of the demonstratives, etc.
5. § 481, 2. What is said of the perfect participles of intransitive verbs is a simple statement of the truth. It would not be true to say that such participles have here *active* meaning. *Das gesunkene Schiff* does not mean a *ship that has sunk something else*.
6. § 28. Is the reverse of "apodiktisch." The reference to the "best authorities" clearly implies that there are other authorities and other usage. That I have correctly stated the *best usage* will, I presume, not be denied.
7. Pp. 17-18. That the *Schrift* letters, here copied from Meissner, are not perfect, may be admitted; but many teachers think a fair handwriting makes a better copy than a perfect copper-plate. The microscopic accuracy of the criticism is, however, only suggestive of frequent regret elsewhere.
8. § 85. It would be impossible to believe, *without referring to the text*, that it is nowhere stated that such words as *Jüngling, Heft, Pferd*, etc., are not unlauded in the plural! They occur only in some groups of words given as exercises in the paradigms—and there, without the least reflection on the "Geistesgaben der Amerikanischen Jugend!"
9. § 86. Here *might* be added *mancher* and *solcher*; but they come in better elsewhere.
10. § 88. Might also stand after § 79, but is in its proper place here. *Ihr* "her," here indeed "forgotten," is duly remembered, § 192.
11. § 101. The book gives both forms for *Schmerz*.
12. § 105 is a side remark, in smaller type, calling attention to the occasional occurrence of unusual, or double forms. In so far, it is entirely correct and in place.
13. § 123. Does not *Augapfel* also mean the "pupil of the eye?"
14. § 132. It would not have been in place to distinguish *here* the plurals *Tücher* and *Tuche*. Such double forms are discussed later.
15. § 175. The forms *habe er*, etc., instead of *er habe*, etc., are given (for imperatives) because they are the more usual forms—as

is stated in the immediate context—(§ 177), and also, more fully and precisely, § 346.

16. § 202, 3. Yes; the statement is too general. "Often" or "usually" should be inserted. Thanks.
17. It is a mistake to say that § 235 "besagt dasselbe wie § 234." See the text.
18. But by far the gravest of all is Mr. Schilling's criticism upon the verb-forms, § 242, 243, 232, 246, which for convenience may be grouped together.—He here charges error, or defect, in not less than 28 of the Strong Verbs—surely a serious charge and deserving, if true, of even severer remark—but can it be possible that so grave a charge could be made if not true? Let us see.

Of these twenty-eight forms, two, *fichst*, *fichst* (for *fichtst*, *flichtst*) occur in the last edition of Meissner, and are not included in the list of misprints kindly sent me by Dr. M.; nor were they noted by any of my accomplished proof-readers. Still, they may be erroneous.

For one, *birst* (for *birstest*) I do not find the requisite authority, though it may exist.

And now, will it be believed that the other 25 forms are given in the grammar with entire correctness, almost in the very terms demanded by Mr. Schilling? And yet this astonishing statement is true! I need only refer to the Alphabetical List, pp. 312-320—a list not included in Meissner's Grammar, but made by me as expressly supplementary to the classified lists (intended for earliest exercise only) from which alone Mr. S. has quoted. This, too, from a critic who, in his very first sentence declares that the relation of my work to Dr. Meissner's has been "festgestellt"—strange coincidence!—by another critic (Dr. Goebel) who, in an express list of "improvements," does not mention this most important addition!!

Can it be possible that Mr. Schilling had not seen this list, but deliberately set himself to review a book which he had not even read *through*? Is this the *deutsche Gründlichkeit* of which we hear so much? Is this what was due to the MODERN LANGUAGE NOTES? or to me? or to himself?

Need I go further? Need I pursue to the end this list of "Punkte," of which there is just one column more—mostly, like the preceding, either mistaken or trivial—to show the essential (yet I would not say, intentional) injustice of this review? That Mr. Schilling has contributed a few useful corrections, I thankfully acknowledge; but I should be too vain if I imagined the book did not need more careful reading and more helpful criticism than his. These, with the aid of all willing friends, I promise to supply, for the next edition.

Now, having so far followed Mr. Schilling's order, I will venture, in a few concluding remarks, to move backwards. The *Veraltete Formen, Verstösse gegen das Idiom*, etc., to which he refers, I hope Mr. S. will not fail to communicate, either through the NOTES or personally. But it is only fair to add that, at different stages, the sheets of this book were read by scholars familiar with the best "Sprachgebrauch" in both German and English. The errors which have escaped them all are, I trust, neither many nor serious. Still, they will be gratefully corrected.

As to the opinion that the detailed exhibition of the paradigms, in an elementary book, necessarily demands "das geistestötende Auswendiglernen" I have no reply to make. So far as the remark is meant to apply to the supposed methods of the editor of this book, it is an entire mistake. At the same time, I do deem it proper that the student, or the teacher, who needs to consult a paradigm, should know where to find it, in its most complete form.

Still moving backwards, I read the first sentence, wherein, with sincere regret, I note the starting-point of this review, in an error so grave that it could hardly have failed to lead the writer astray. That Dr. Goebel, in his paper for December, had "im Allgemeinen festgestellt" the relation of my work to Dr. Meissner's original, is, unfortunately, not true. Mr. Schilling's opinion to that effect is, I fear, only an instance of misplaced confidence! Only my respect for Dr. Meissner and for his work has prevented and still prevents me from pursuing this question in detail; but I leave its answer to every candid reader who will

compare the two books. That Dr. Goebel had "gezeichnet" the character of Prof. Harrison's paper (for November) may be true—but the terms in which he did so are certainly to be regretted by every "Fachgenosse."

Finally—and with most regret—I observe that Mr. Schilling's indebtedness to Dr. Goebel begins even before the first sentence, with the title itself: "*Noch Einmal Meissner-Joynes*." The book in question is named by its American proprietors, who have amply satisfied all other rights, the *Joynes-Meissner German Grammar*. This title was intended to represent the nature of the book, which is, moreover, fully and fairly stated on the title-page and in the preface Mr. Schilling, following Dr. Goebel, calls it *Meissner-Joynes*—with what purpose, jocose or serious, I will not pretend to say. But, I submit, this is not even lawful; still less is it courteous; least of all is it worthy of a dignified review. Let me suppose a case: if Mr. Schilling had, for any reasons, subscribed his review with the signature *Schilling-Goebel* would he have deemed it courteous or legitimate in me to quote it by the name *Goebel-Schilling*? Yet just so—only in a far graver matter—have he and Dr. Goebel treated the title of the *Joynes-Meissner German Grammar*.

EDWARD S. JOYNES.

*South Carolina College.*

P. S.—The editors of the NOTES have been kind enough to send me the proofs of Mr. Schilling's "*Noch Einmal Meissner-Joynes II*," against which I have hardly anything to object, except—as before—the title, for which I hardly hold Mr. S. responsible. I note with pleasure the absence of that *tone*—apparent but, I am sure, unconscious—which was so much regretted in the first paper. I am thankful for many helpful criticisms, while—as before—some, on closer inspection, would appear to be mistaken and others quite unimportant. I have even "heaped a little fire" on Mr. Schilling's head, by correcting some false references and misprints that he had overlooked in his own paper. As to the errors *in German*, it would be amusing to see how far—almost without exception—they are taken without change from Meissner, an "*Eingeborener*;" but this, of course, did not fall within the scope of Mr. Schilling's review, and would be, moreover, no excuse for actual error. I shall thankfully accept his help in a closer inspection of all such points for the next edition.

The only point of Mr. Schilling's second paper that I care to notice, is his criticism upon the chapter on the Relation of German to English, with reference to the brief statement of (or rather, allusion to) Grimm's Law. If he will read more carefully, he will see that I speak only of correspondence *between* the two languages—not of derivation, nor even change, from one to the other. Historical views are expressly excluded (both here and in the preface). Now, the reason for putting the German first was purely *pedagogical*: that is, the German form is considered as the pupil's *datum*, to be correlated with its corresponding English. In certain cases—as in the latter part of my reply to Mr. Schilling's first paper—it may be lawful to *move backwards*. At the same time, I am quite willing to admit—as suggested to me by another very kind critic [Prof. BRANDT]—that it might have been better for my (elementary) purpose to give simply a list of principal correspondences, without any reference to Grimm's Law. At any rate, there is "not enough of this to hurt;" and the limits of the view presented are very clearly stated in the book.

In conclusion, let me again thank Mr. Schilling for the trouble he has taken, with the promise that not one of his suggestions shall be disregarded in the revision of a book of which—with all its faults—he is good enough to speak so kindly.

E. S. J.

*Quatre grands poètes du 19<sup>e</sup> siècle*, Conférences, par ALCÉE FORTIER, professeur à l'Université de Tulane, N. Orléans, 1887.

Ce petit volume nous a intéressé; encore que publié en Louisiane, où la langue française n'est pas morte, Dieu merci, il pourrait bien être, sous son apparence modeste, un signe des temps. Il faut bien qu'on se dise, en effet, que le couronnement des études littéraires est nécessairement polyglotte, et que, pour achever une vue d'ensemble sur la pensée d'un peuple, la langue qui lui servit à l'exprimer est le seul instrument propre à en faire comprendre la portée et les nuances avec fidélité. C'est assez dire que nous voudrions voir l'usage des conférences françaises se multiplier dans les universités américaines, non seulement pour exposer les sujets littéraires aux étudiants des degrés supérieurs, mais encore pour façonner leur oreille aux modulations de la langue et de la parole françaises.

Rien ne vaut l'anglais pour parler de Shakespeare, l'allemand, pour analyser Goethe, et,

pour disserter sur Musset ou sur Lamartine, l'idiome sonore et précis qui fit vibrer leur lyre.

Au point de vue de l'histoire littéraire, les conférences de M. Fortier sont complètes,—trop complètes même, à notre gré,—car il nous paraît impossible de traiter d'aussi vastes sujets dans un cadre aussi restreint, si l'on prétend tout dire. Le catalogue des œuvres prend tant de place, qu'il n'en reste guère pour les appréciations originales. Or, comme M. P. Bourget le dit si justement, l'extrême civilisation tend à remplacer la faculté de créer par celle de comprendre, et nous vivons dans un siècle où l'enseignement littéraire ne saurait aller sans analyse. On saisit bien que nous ne parlons pas ici de l'analyse d'un roman ou d'un conte,—M. Fortier, selon nous, use un peu trop de celle-là,—mais de cette analyse esthétique et psychologique, qui, sous l'émotion donnée, cherche sa raison d'être. Nous croyons fermement que quelques morceaux soigneusement choisis, étudiés à la lumière d'une critique personnelle, donnent d'un auteur une idée plus féconde que l'énumération de ses ouvrages.

Mais ce n'est là qu'un point de vue, et il est bien possible que l'auteur des "Quatre conférences" ne le partage pas. Cette divergence d'opinion ne nous empêche point de rendre hommage à l'érudition de M. Fortier, qui, dans ces consciencieuses études, a ouvert une voie où nous voudrions voir d'autres s'engager après lui.

Et puis, il faut le dire, dans l'idée de l'auteur, ses conférences étaient, peut-être, plutôt des leçons qu'autre chose; il parlait à ses étudiants, plus encore qu'à un public déjà lettré, partant, plus exigeant.—Si c'était le cas, et nous avons lieu de le croire, les réserves que nous avons faites perdraient beaucoup de leur force, et pourraient bien se transformer en éloges,—car le volume dont nous parlons s'adapte admirablement à cet enseignement, nécessairement plus dogmatique que critique, qui reste la base indispensable de l'esthétique littéraire, logiquement postérieure en date.—A ce point de vue, le livre de Mr. Fortier est un manuel précieux à consulter, dont la place nous paraît marquée, d'avance, dans les bibliothèques "collégiales" et universitaires.

Un mot, toutefois: Mr. Fortier, en prenant (pages 38 et 39) la *défense* de Lamartine,

.....qui n'avait m'rit',  
Ni cet exc's d'honneur, ni cette indignit',

lui a-t-il fait sa véritable place? A-t-il tenu suffisamment compte de cette justice tardive, mais éclatante, que la critique contemporaine rend à l'auteur des *Méditations*?—Il n'est, peut-être, pas hors de propos de rappeler ici que Mr. Brunetière disait de lui (R. des D. M., Août, 1886): "J'ai la confiance que l'heure viendra, tôt ou tard, pour Lamartine, d'être mis à son rang, et ce rang.....il se pourrait que ce fût le premier."

Entendez-vous? Le *premier*, et cela, dans le siècle qu'on appelle déjà, un peu prématurément peut-être, le siècle de V. Hugo!—Et Mr. Brunetière n'est pas le seul, puisque T. Lemaître s'écrie: "Et notez que Lamartine, c'est plus qu'un poète, c'est la poésie elle-même." (V. *Les Contemporains*, 1<sup>re</sup> Série, à propos de F. Coppée).

Chose qui donne, assurément, à penser, que cet accord absolu sur le nom de Lamartine, entre deux critiques éminents, de méthodes si diverses, l'un, gardien jaloux des traditions classiques, l'autre, si franchement épris de modernité.....

A. DU FOUR.

Washington, D. C.

#### ENGLISH LITERATURE.

*A History of Elizabethan Literature.* By GEORGE SAINTSBURY. Macmillan & Co., London and New York, 1887. xiv, 471 pp. 8vo.

We have read this book with genuine pleasure and satisfaction. It grows in interest as it expands, and is laid aside with a feeling of regret and grateful recollection. Mr. Saintsbury's previous training in our own literature, his wide and varied acquaintance with the literature of France, eminently qualify him to be the historian of the most fascinating and comprehensive era in the development of our language. Such the Elizabethan age is; such it must always be. Its position in our literary evolution is similar to that of Rome in the evolution of European history: it is the central

point; all previous literature converges to it, all subsequent literature diverges from it. The wonderful complexity of influences that entered into its development has never been adequately investigated; the harvest for special research is still rich and plenteous. We can in the course of an ordinary review note only the distinctive features of Mr. Saintsbury's work. The preliminary portion is executed with the characteristic thoroughness of the author; we are especially pleased with the lucid fashion in which he has explained the genesis of the Elizabethan drama, with its commingling of scholarly and popular, classical and romantic elements. Ample justice is done almost for the first time, if we except Professor Minto's sketch in his 'Characteristics of English Poets,' to the strange and isolated genius of Sackville, the author of the 'Induction to "The Mirror for Magistrates."' We seem in this unique production to reap for the first time the ripe fruits of the Renaissance in England; with no disparagement of the earlier school of Surrey and Wyatt, nothing in the range of our literature had approached the 'Induction' in sombre splendor and melancholy grace. The opening stanzas never fail to recall the introduction to Keats's 'Eve of St. Agnes,' the style of which must have been sensibly affected by its diligent study. We adhere to the opinion previously expressed, that Mr. Saintsbury in tracing the origin of our prose literature does not carry his investigations to a sufficiently early period in the history of our speech, ignoring the first Biblical translation in which the form and fashion of our sacred style was fixed for all time. The omission is the more conspicuous by reason of the superb tribute he pays to the King James or Authorized Version, itself the consummate flower of many preceding translations and much heroic devotion. Notably is this true of Tyndale, whose undefiled English has kindled the enthusiastic admiration of the cold and cavilling Froude.

We believe that no previous historian of this epoch has so thoroughly succeeded in portraying its complex and versatile richness of thought as well as form and color. An anthology of the minor and almost forgotten poets of the Elizabethan age, would form a

most valuable contribution to our literature. In no era of the world's literature, perhaps, is there so much that is rare and worthy of survival which has so nearly faded from the memory of after times. The specific influence of the Renaissance in developing in our literature a love of form and color, is discussed by Mr. Saintsbury in his wonted stimulating and suggestive manner. It has sometimes been the fashion of literary historians to speak of the "highly colored style now regnant in our poetry," as if it were of modern origin, being coincident with Keats and Shelley, and perpetuated by Tennyson in our own time. Such a view seems to be entirely at variance with the recognized facts of our literary development. The poetry of the Elizabethan age teems with richness of coloring and splendor of form; not only the master-pieces of its supreme artists, Spenser, Marlowe, Shakespeare, and Johnson, but the writings of many almost nameless bards abound in flashes of brilliancy and beauty aglow with the very genius of the Renaissance. However much this feature of Elizabethan times may have been repressed during the critical or reflective dispensation of Dryden and Pope, it beamed forth again under the more auspicious influences of our romantic revival during the closing decades of the eighteenth and the earlier decades of the nineteenth century. We regret that time and adherence to rational limits will not allow us to consider Mr. Saintsbury's view of the strange phenomenon known as Euphuism, and his admirable pages upon the great prose-poets, Taylor, Milton, and Sir Thomas Browne.

If we were to venture a criticism upon Mr. Saintsbury's English, it would assume the form of a gentle protest against the superabundant employment of "the enemy 'and which,'" to quote his own language in the introduction to his English Prose, p. xxxiii. The phrase is a harsh and dissonant one even when "preceded by another which;" for the most part its use can be dispensed with with pleasure to the reader, as well as with advantage to the grace and symmetry of the sentence.

A brief review can convey no adequate impression of the value of Mr. Saintsbury's work.



While not acquiescing in all his views and deploring an occasional looseness of expression, we cordially commend the book to the critical scrutiny of students of English Literature in the United States.

H. E. SHEPHERD.

College of Charleston.

*Ueber die Sprache der Wandalen.* Ein Beitrag zur Germanischen Namen- und Dialectforschung von DR. FERDINAND WREDE. Strassburg, Karl J. Trübner, 1886.

Wer die Entwicklung der deutschen Philologie während des letzten Jahrzehnts aufmerksam und unbefangen verfolgt hat, dem wird es wol nicht ohne Bedauern entgangen sein, wie diese Wissenschaft nach und nach zur einseitigen Lautforschung zusammengeschrumpft ist. Dass es bei der herrschenden Mode ein Leichtes sei, sich durch Aneignung beliebter Schlagwörter, Schulausdrücke und Formeln einen wissenschaftlichen Namen zu erwerben, hat schon Scherer scharf gerügt. Von dem Geiste, der die grossen Begründer der germanistischen Studien und ihre nächsten Schüler beseelte, schien sich nur wenig auf die Epigonen vererbt zu haben, die ihre Grösse gar oft damit zu beweisen suchen, dass sie über jene Männer hochmütig herfahren. Ein jeder Versuch die Mode zu durchbrechen und die einseitig atomistische Methode zu überwinden, indem er das Ganze der Wissenschaft im Auge behält, ist darum von vorn herein wolwollend zu begrüssen. Doppelt ist solch ein Versuch aber willkommen zu heissen, wenn er von einem scharfsinnigen, methodologisch und, auch im Sinne der Lautforschung, philologisch geschulten Kopf ausgeht, wie er uns in der vorliegenden Abhandlung begegnet.

Nur wenig ist bisher auf dem Gebiete geschehen, das sich der Verfasser erwählt hat, so sehr auch gerade hier das Fragmentarische der Ueberlieferung Scharfsinn und Combinationsgabe des Philologen reizen mögen. Leider ist uns ja von der Sprache der vielen Germanenstämme, welche während der Völkerwanderung auftreten, fast nichts als Personennamen, und auch diese meist in

verderbter Form überliefert. Hierzu kommt noch, dass wir von den lateinischen und griechischen Schriftstellern, denen wir ihre Erhaltung verdanken, nur einzelne textkritische Ausgaben besitzen, dass somit die Arbeit des Forschers unendlich erschwert wird. K. Meyers Schrift über die Sprache der Langobarden muss in vielen Beziehungen für ungenügend gelten, und es bleibt daher nur übrig, was J. Grimm in der Geschichte der deutschen Sprache für die Lösung dieser Fragen auf ostgermanischem Gebiete geleistet hat.

Mit Recht betont Wrede in der Einleitung dass die Namenforschung, welche die Untersuchung hier notwendig sein muss, vom Standpunkte des Dialectes zu betreiben sei, um zu positiven Resultaten zu gelangen. So mangelhaft das wandalische Sprachmaterial auch ist, das sich auf ca. 53 Namen beschränkt, so scheint es uns doch als habe der Verfasser einige nicht unwesentliche Unterschiede vom gotischen Sprachbestand festgestellt. Denn da uns von dem letzteren ja das meiste Material überliefert ist, so hat man es bis jetzt kaum unternommen, auf strenge Scheidung der übrigen wandalischen Dialecte zu dringen.

In klarer, kritischer Weise behandelt unsere Schrift im ersten Teile die Quellen, welche die wandalischen Sprachreste bis zum Jahre 1000 überliefern. Es ist nach unserer Meinung völlig berechtigt, wenn der Verfasser hierbei den Lateinern grössere Zuverlässigkeit zuschreibt als den Griechen, zumal die ersteren weit mehr in persönliche Berührung mit den Wandalen kamen als die letzteren und darum weit eher nach dem Gehör berichten konnten. Am deutlichsten wird dies vielleicht bei der Ueberlieferung von *Geisarix*, dem Namen des berühmten Wandalenkönigs. Während sämtliche lateinische Quellen bis zu *Geisarix*' Tod den ersten Bestandteil des Namens als *geis-* (got. \**gaiza*, ahd. alts. *gēr*, an. *geirr*) geben, berichten die Griechen in bunter Mischung *Γεζέριχος*, *Γεζέριχος*, *Γινζέριχος*, etc. Die letztere Form hat schon J. Grimm (Gesch. d. d. Spr. 477) dazu verführt den Namen aus got. *gans*=*anser* zu erklären. Da wir nun nicht wol annehmen können, dass sich der Wandalenkönig mit zwei Namen geschmückt habe, wovon ausserdem der erster nur völlig gesichert ist, so glaube



ich, dass die Form *Γινζέριχος* eine griechische Ungenauigkeit ist, die sich auf spätere lateinische Schriftsteller forterbte. Auch ohne romanischen Einfluss anzunehmen mag das *v* sehr wohl aus nasalirter Aussprache des Diphthongen *ei* entstanden sein wie sie durch den Zischlaut begünstigt wurde und heute noch in Dialecten vorkommt.

Im zweiten Teile seiner Schrift behandelt der Verfasser die Namen, welche sich ihm aus seiner Quellenuntersuchung ergeben haben. In der Herstellung wie in der Deutung der einzelnen Namen ist der Verfasser gleich scharfsinnig und meist ebenso glücklich verfahren. Einzelnes ist hier schon von Ehrismann Ltbl. VIII, 468 ff. berichtet worden. So erinnert dieser zur Etymologie des Namens Wandalen mit Recht an *wendesê*, *wendelmer*, die schon Förstemann herbeizog, ebenso an *Wendel* als Namen des Teufels. In der Herstellung der Namen *Gamith*, *Gabadus* und *Theudarju* wird Wrede trotz Ehrismann wol Recht behalten. Bei *Thrasamund*, der sonderbarer Weise auch als *Transamund*, wie Genserich neben Geisarix erscheint, wäre wol nicht blos an got. *prasa-balpei*, sondern auch noch an den westgotischen *Thursimuud* zu erinnern. Beide Formen könnten dann auf die gemeinsame Wurzel *dhars* 'mutig,' 'kühn,' 'dreist sein' zurückgeben, wozu altir. *trén* 'heros,' 'vir fortis,' gr. *θραδός* an. *purs*, ags. *pyrs* ahd. *gaturst* mhd. *turst*, *dürse* zu vergleichen wären (cf. Kremer Beitr. VIII, 418; H. Zimmer K. Zeitschr. XXIV, 207; J. Grimm Gesch. d. d. Spr. 195). Interessant ist es natürlich in *Hasdinge* und *Theudarix* zwei Namen unserer Heldensage zu begeben.

Im letzten Teile der Abhandlung hat der Verfasser dem mangelhaften, vielfach unsicheren Character seines Materiales gemäss vorsichtig die grammatischen Resultate seiner Untersuchungen zu ziehen versucht. Da er sich selbst den "Mut des Fehlens" zuschreibt und sehr wol weiss, dass er meist nur Andeutungen geben kann, so ist es höchst überflüssig die Schulmeister-nase zu rümpfen, wenn die positiven Resultate der aufgewandten Mühe nicht zu entsprechen scheinen.\* Die Gründe, die Wrede dafür beibringt, dass auslautendes *s* im Wandalischen nach Dentalen bereits zu schwinden angefangen hat, sind jedenfalls

ernstlich zu prüfen. Als absolut sicher erscheinen mir dagegen des Verfassers Ausführungen über den diphthongischen Character von wand. *ei* sowie die Schlussfolgerungen, die er hieraus gegen Bremers Auffassung von got. *ai* vor Vokalen (*saiān*, *vaian* Beitr. XI, 51 ff.) zieht.

Anziehend sind die allgemeinen Andeutungen, über germanische Namengebung am Schlusse des anregenden, fleissig und scharfsinnig gearbeiteten Buches, in dem wir einen schönen Anfang wissenschaftlicher deutscher Namenforschung erblicken, welchem der Verfasser hoffentlich recht bald das beabsichtigte gotische Namenbuch wird folgen lassen.

JULIUS GOEBEL.

*Die erste Person Pluralis des Verbums im Altfranzösischen.* Dissertation for the Doctor's degree at the University of Strassburg, by ALFRED LORENTZ. 45 pp. 1886.

It is known to every student of French that the various endings of the 1st pers. plur. in Latin in the tenses that have survived, with the exception of the perfect, resulted in the French form *-ons*. The following forms appear in Old French: (1) *-ous* and its variants, as *-oms*, *-omes*, *-ommes*, *-unms*, etc.; (2) *-iens*, *-iem*, etc.; (3) *-iens*, *-iems*, etc., in the Imperf. Ind. of all conjugations; (4) *-mes*, in the three words *faines*, *dimes*, and *ermes*. They correspond to the following Latin endings: (1) *-imus*; (2) *-ē(b)amus*, *-ī(b)amus*; (3) *-ēamus*, *-īamus*; (4) *-imus*. The remaining forms, viz. *-amus*, *-ēmus*, *-imus*, and *-ābāmus*, have left no trace.

Thurneysen, in his treatise 'Das Verbum *être* und die frz. Konjugation,' Halle 1882, was the first to explain satisfactorily the influence of the *-ons* ending, originally belonging only to *sumus*, on the development of all other verbs.

\*Die Art und Weise, wie sich die verschiedenen "Schulen" unter einander belobhudeln oder gegenseitig zu vernichten suchen, ist ja allbekannt. Durch einzelne Wendungen wie z. B. *in partibus infidelium* verflöhrt, glaubte ich auch in Dr. Karstens Recension von Pauls Principien einen parteilichen Ton zu entdecken (cf. Decembernummer der NOTES). Inzwischen habe ich jedoch vom Verfasser selbst erfahren, dass er denselben keineswegs beabsichtigte und ich freue mich daher meine Auffassung wie meine Anmerkung zu jenem Artikel hiermit berichtigen zu können.

The thesis of Mr. Lorentz adds no new material to this acknowledged theory, except the suggestion that *habemus* in its Old French form was first affected by *sumus*, as the *Moralium in Job* shows only *avomes* beside *somes*. The value of the thesis consists in the collecting and sifting of the different forms, and grouping them according to their geographical distribution. As more than sixty texts have been carefully searched, the investigation may be called a thorough if not an exhaustive one. Realizing the difficulty of becoming acquainted with dissertations that are not published in journals and that therefore easily escape attention, we hope the communication of the results of the present thesis will be of some service to students in Romance dialectology.

The difference in endings shows plainly the existence of two groups of dialects, one of which wholly rejects *-iems* and takes only *-oms* and its representatives, while the other adopts both. The former, moreover, never uses *-omes*, the latter never *-om*. These two groups are the West French (Poitou, Anis, Saintonge, Angoumois, Touraine, Maine, Manche and Normandy) and the Anglo-Norman on the one side, and the rest of the continental French dialect on the other. West French *o* is represented in Anglo-Norman by *u*. The West French form *-om* changes to *-ō*, later written *-ou*; *-ous* is used in the twelfth century only for the sake of the rhyme, and so with *-uns* in Anglo-Norman. Probably *-um* was also nasalized, though retaining its form.

The second group (Champagne Namur, Cambrai, Belgium, Flanders, Brabant, Hainault, Artois, Picardy, Beauvoisis, Vermandois, Ile de France) has only in the pres. ind. *-oms*, *-ous* etc., the other tenses have also *-iems*, *-iens* etc.

We recognize three further divisions: (1) East French, the dialects of Wallonia and Hainault, showing *-ons* in the pres. ind., and *-iens* in the pres. subj. and impf. ind. and subj. In the last two dialects and that of Champagne are to be found *-omes* and *-iemes* in the respective tenses, at least since the thirteenth century.—(2) *-ous* and *-omes* in the pres. ind. and subj., are to be found in the North French district; the exclusive use of *-iemes* is met with only in Picardy and Artois.—(3) In the Central

French dialect *-ons* and *-iens* are used indifferently, with the exception of the pres. ind., which knows only *-ons* or sometimes *-omes*; *-ons* predominates in the North and *-iens* in the South; the first form seems to be used exclusively in Beauvoisis.

This thesis will prove a valuable help for the study of the Old French dialects. The microscopic inquiry has proved, for instance, that *-omes* does not necessarily characterize the dialect of Picardy, as was formerly supposed. Some of the most genuine documents of that region never employ it. The results acquired also tend to overthrow the hypothesis of Prof. Suchier (Gröber's *Zeitschrift* I, 277) and of Jenrich (*Die Mundart des Münchener Brut* Halle, 1881), who assign the Brut of München to the dialect of Namur. Besides the occurrence of the *-uns* forms, which points to a connection with the Anglo-Norman, there seem to be other reasons for the untenableness of Jenrich's opinion. These we propose to consider in a later article.

H. SCHMIDT.

Cornell University.

#### BRIEF MENTION.

One of the significant accessory features of the second convention of the Modern Language Association of Germany, held at Frankfurt in the last Easter Holidays, was the publication, under the general title of 'Frankfurter Neuphilologische Beiträge,' of a *Festschrift der Neuphilologischen Sektion des Freien Deutschen Hochstifts in Frankfurt a. M. zur Begrüssung des zweiten allgemeinen deutschen Neuphilologentages* (Frankfurt, 1887, 8vo., pp. xii, 136). It opens with an informal account of the origin and activity of the "Neuphilologischen Sektion" of Frankfurt, by Direktor Arthur Kortegarn. This is followed by an extended study of "La Critique littéraire de Sainte-Beuve," written by Armand Caumont, who quotes the remark of Edmond Scherer: Il faut avoir connu Sainte-Beuve, pour savoir l'importance qu'il attachait à l'orthographe d'un nom propre, à un renseignement, à une date. Il voulait tout voir de ses propres yeux, tout vérifier. Il avait vraiment la religion des lettres." Dr. Ludwig Römer

contributes an article entitled "Zwölf französische Lieder aus dem 16. Jahrhundert." One of the literary diversions of Dr. Edmund Stengel, the indefatigable Professor of Romance Languages at Marburg, is the collection and publication of the private correspondence of eminent philologists. He offers us here two letters from Ferdinand Wolf and Emanuel Geibel, and extensive contributions from the correspondence of the Brothers Grimm with several of their Frankfurt friends. Dr. Ferdinand Michel has a study entitled "Handschriftliches zu Les Tournois de Chauvenci von Jacques Bretel." One of the coincidences of similar work done at the same time at widely distant points is marked by Oskar Winneberger's "Textprobe aus der altfrz. Überlieferung des Guy de Warwick," considerable extracts from one of the unpublished MSS. of which (Bib. Nat. 1669) are given in the study of "Guillaume de Dole," appearing in the recent volume of 'Transactions of the Mod. Lang. Ass'n of America.' The last article is by Dr. Max Banner; it is entitled "Das Französische als Unterrichtsgegenstand an unsren Gymnasien." The predominance of critical studies in French in the above showing is noteworthy.

In *Science*, for December 23, '87, is to be found a short notice of Saintsbury's 'A History of Elizabethan Literature;' for January 13, '88, an account of the recent Fifth Annual Convention of the Modern Language Association of America, held at the University of Penna. (Philadelphia). A review and characterization of the work of the same Convention, from the pen of Dr. Julius Goebel, appears in the New York *Belletristisches Journal* for January 27th. The *University Review* (Organ of Garfield University) for December, 1887, contains an Article on "Modern Languages" by J. S. Griffin, Professor of Modern Languages in that University. The December Number (1887) of *The Academy* (Syracuse, George A. Bacon, Editor) has a characteristic and important article (pp. 385-397) on "Aims and Methods in Modern Language Teaching," by Samuel Thurber, Master in the Girls' High School, Boston.

Following close upon the first appearance of Grandgent's Italian Grammar, recently

noticed in these columns (II, 465), comes to us the third edition of a little work of similar form though different treatment, entitled 'A Manual of Italian Grammar, with Comparative Tables and Historical Remarks, by W. L. Montague, Professor of French, Italian and Spanish in Amherst College (New York: Henry Holt & Co., 1887. 12mo, pp. 114). The method of this grammar is purely descriptive, there being no exercises introduced, except one in pronunciation, which in addition to its special purpose "will be of service in the application of the various facts respecting the parts of speech as they are consecutively learned in the grammar." The grammatical statements, however, are illustrated by translated examples. The preface to this book received the authors signature in 1874, nor have the subsequent years, so far as the reader is informed, suggested the propriety of any changes or additions. Yet the occasion of offering a new edition to the public might have been utilized to give another form to certain features and statements of the work. Thus, as throwing light upon the information that Dante's classification of the Italian dialects has been modified since his time, other authorities than that of the "35th vol. of the North American Review" might appropriately have been mentioned. Care should have been taken to eliminate such misleading comparisons (for the plural forms) as that given on p. 17 for the definite article:

Sing. ILLE, ILLUM, ILLAM: *il, lo, la*;

Plur. ILLI, ILLOS, ILLAS: *i, gli, le*;

while a comparative table in which, for example, are confronted (p. 34), without any suggestion of a reconciliation, such forms as ILLAE (elleno), ILLARUM (di loro), ILLIS (a loro), ILLAS (loro, le), must be mystifying rather than suggestive to beginners. As to the 'historical remarks,' we find (p. 15) a note of some length accounting for the origin of the plural *s* in French, but of the Italian plural forms (including that in *-a*) no explanation is offered. The statement, however, is made that there are many "euphonic changes" in the formation of the plural: "1. Nouns ending in *ca* and *ga* take an *h* in the plural, in order to preserve the hard sound of the *c* and *g*," etc., etc.—On p. 37 the etyma of *questo*, *colesto*, *quello* are

given as QUEM ISTUM, QUID ISTUM, QUEM ILLUM; and on p. 42 Sp. *quienquiera*, *cualquiera* are set down as the etymological equivalents of It. *chiunque*, *qualunque*, the corresponding Fr. *quiconque* being misprinted *quinconque*. On the same page we are told that "Si is used less frequently than *on* in French, to represent an indefinite subject; . . . but when the following *accusative* is plural the verb agrees with it. Ex. *Si vedono molte persone*."—Further on (p. 45), occurs the remarkable statement that "In the Provençal these forms [of the analytical future] were never combined, as in French, Italian and Spanish, to form a single word, and AD VOS DICERE HABES is written *vos-dir-ai*, or *dir-vos-ai*."—Again, on the same page, "The Spanish imperfect subjunctive in *ara* and *era* is formed from AREM, EREM of the same tense in Latin."—P. 74, "*Ci* and *vi* as adverbs of place are contractions for *quinci*, here; *quivi*, there."—In the chapter on 'derivation,' no account is taken of vowel quality and position, or of tonic accent.—With the exception of these, and some other *corrigenda*, the essential facts of the language are here conveniently grouped and plainly stated.

'Die Werke des Troubadours N'At de Mons,' by W. Bernhardt, forms volume eleven of the Altfranzösische Bibliothek (Heilbronn: Gebr. Henninger, 1887; pp. XLIX, 169). This poet, who belongs to the decadent epoch of Provençal literature, is not mentioned in the old MS. biographies, a neglect which all his contemporaries shared, save Guiraut Riquier. From a study of the historical allusions in his works, which are almost entirely didactic, the editor arrives at the following conclusion: N'At de Mons came from Toulouse; he wrote in the second half of the thirteenth century and was a contemporary of Alfonso X., of Castille, and Peter III., of Aragon. His death occurred about 1290. The poems, now edited for the first time, are five in number, contained in a single MS.; to them the *sirventes* already published (Bartsch, Chrest., col. 303) is added, which completes the sum total of what has been preserved. From passages and citations in the 'Leys d'Amors,' it is evident that many shorter poems were written by the same author and are now lost, —the fate which overtook the

greater part of the literature of South France. Unfortunately for the present popularity of N'At de Mons, the remnants of his literary baggage have little other than linguistic worth: his longest poem, in 2059 six syllable couplets, addressed to Alfonso X., treats of the influence of the stars on human destiny; the remaining five are on topics not more attractive. The editor has consequently devoted the greater part of the introduction to the language of the poet and of the MS., to comments on the flexion and versification. A short criticism, in which Dr. Foerster differs from certain views of the editor, is appended. Following the text are extended remarks and notes. It will be noticed that in this publication a departure from strictly French texts is made for the 'Altfranzösische Bibliothek.' That the precedent is to be followed appears from the announcement of other volumes on Provençal.

To the same field belongs the 'Vie de Saint George, poëme provençal' by C. Chabaneau, (Paris, 1877), a reprint from the *Revue des langues romanes*. The text is unaccompanied by notes, and represents merely the Provençal version of the favorite legend, evidently imitated from some French original. In the few remarks that precede the text, the editor has evidently overlooked the fact that the episode of the widow (v. 380 ss.) is common to the French poems and their Latin original (See *Zeitsch. für roman. Philologie*, v, 508). Also "le poëme de Wace sur le même sujet" is, without doubt, not by Wace but by some anonymous poet, later by thirty years or more (See *Zeitschrift für roman. Philologie*, v, 504).

At the last meeting of the Modern Language Association of America, held at the University of Penna. (Philadelphia) during the Christmas holidays, 1887, a Phonetic Section of the Society was formed for the purpose of encouraging and promoting the study of phonetics in this country. The desire is to place the practical teaching of this subject upon a more scientific basis, especially in our colleges, and to develop, as far as circumstances will admit, a spirit for scientific research in it. As a practical step toward the accomplishment of this object, it is proposed by the members specially interested, to urge that broader scope be given

to this subject in public and private instruction, to establish courses of lectures suitable to promulgate correct views concerning it, to arrange a system of exchanges in phonetic literature, and to give, by correspondence, to inquirers in phonetic matters such help as may be thought adapted to their various circumstances and needs. To secure agreement as to the general mode of sound notation to be used, a committee will endeavor to formulate a standard system which will be submitted for suggestions and improvements to all those who take special interest in the subject, and it is hoped that the result of their united efforts will meet with general approval. Equipped with this standard alphabet, young scholars will be able to record intelligibly the various dialect shadings of American speech, of whatever origin, and thus prepare the way to examine critically the interesting phenomena of speech mixture in this country. Suggestions from any quarter touching a definite system of Sound notation will be welcomed by the Committee. The veteran phonetist, Alexander Melville Bell, has accepted the presidency of the newly formed section and Professor Gustaf Karsten of Indiana University, Bloomington, Ind., has been appointed Secretary; to the latter should be addressed all communications relating to the subject of phonetics.

We take pleasure in announcing that the new American Folk-Lore Society, preparations for which have been for some time making, is at present definitely organized under the presidency of Prof. F. J. Child of Harvard. The Society will hold an annual meeting, but does not promise a yearly volume of Proceedings and Transactions. In lieu of this, a quarterly journal will be published, to be furnished to members of the Society in consideration of an annual membership fee of three dollars. It is hoped that the first number of the proposed journal will appear in April next. The Acting Secretary of the Society is Mr. W. W. Newell of Cambridge, Mass., to whom those interested may address themselves.

#### JOURNAL NOTICES.

**ZEITSCHRIFT FÜR NEUFRAZÖSISCHE SPRACHE UND LITTERATUR. BAND IX, HFT. 6. —REZENSIONEN.**  
**Koertling, H.** Victor Fournel, *Le vieux Paris: fêtes, Jeux et spectacles*.—**Heller, H. J.** F. C. Petersen, *Aus Frankreich. Bilder und Skizzen*.—**Frank, Josef.** Arthur Tilley, *The Literature of the French Renaissance. An Introductory Essay*.—**Bornhak, G.** Paul Kahnt, *Gedankenkreis der Sentenzen in Jodelle's und Garnier's Tragödien und Seneca's Einfluss auf denselben*.—**Mahrenholtz, B.** Gustave Larroumet, *La Comédie de Molière, l'auteur et le milieu*.—**Mahrenholtz, R.** W. Kreiten, *Molière's Leben und Werke*.—**Koertling, H. H.** Mahrenholtz, *Jean-François Regnaud*.—**Hartmann, K. A. Martin.** Neue Erscheinungen der Hugo-Litteratur.—**Heller, H. J.** Jan ten Brink, *Litterarische Schetsen en Kritieken: Emile Zola*.—**Heller, H. J.** Jan ten Brink, *I. Het Naturalisme is good, etc.*—**Scheffler, W.** C. C. Fleurlot, *Auswahl französischer Sprichwörter mit deutscher Übersetzung und Erklärung*.—**Sarrazin, Joseph.** Frankfurter Neuphiliologische Beiträge.—**Rambeau, A.** Lehr- und Übungsbücher für den Schulgebrauch.—**Bergholter, W.** Xavier de Malistre, *Priscovie ou La Jeune Sibérienne*.—**Sarrazin, Joseph.** Schulausgaben.—**Lion, Th. C.** Schulausgaben.—**MISZELLEN.** **Barrelet, Charles.** 1) J. Racine, *Die Gerichtssexen*.—**Wespy, L.** Auguste Vitu, *Les Mille et une Nuits de Thâtre*.—**Mahrenholtz, R. J.** Grand-Carteret, *La France jugée par l'Allemagne*.—**Heller, H. J.** Victor Cherbuliez, *La Bête*.—**Heller, H. J.** Catulle Mendès, *Zo'hur, roman contemporain*.—**Rambeau, A.** Nachtrag zu Zschr. IX, 2, S. 32 ff.; S. 39 ff.—**Schulze, O.** Zu Zschr. IV, 8, 182 ff.—**Supfle, Theodor.** Bemerkungen zu dem deutsch-französischen Teile des Enzyklopädischen Wörterbuchs von Sachs (grosse Ausgabe).—**HFT. 7. —ABHANDLUNGEN.** **Dammholz, R.** Studien über die französische Sprache zu Anfang des XVII. Jhrhds. im Anschluss an J. de Schélandre's *Tyr et Sidon*, *Tragédie comédie divisée en deux journées*.—**Mahrenholtz, B.** Emile Zola's Selbstbekenntnisse im Roman *expérimental*.—**MISZELLEN.** **Riehter.** Von den losen Fleischen dieser Welt, nur eine Übersetzung aus dem Französischen des Jean Bouchet.—**Mahrenholtz, R.** Doutes sur les Opinions reçues dans la Société.—**Wespy, K.** Eugène Sue, *son exil en Savoie 1852-1857*.

**LITERATURBLATT FÜR GERMANISCHE UND ROMANISCHE PHILOGOLOGIE.**—**Nov. Behaghel, Otto.** Brugmann, *Grundriss der vergl. Grammatik der Indogerman. Sprachen I.*—**Ehrismann, G.** Wrede, *Ueber die Sprache der Wandalen*.—**Symons, B.** *Volo spo.* Aus dem Altnord. übersetzt von A. Heusler.—**Mogk, E.** Gerling, *Glossar zu den Liedern der Edda*.—**Sprenger, B.** Reinhart Fuchs, *Hrsg. von Reissenberger*.—**Koch, Max.** Schmidt, *Charakteristiken*.—**Proescholdt, Ludwig.** Markscheffel, *Thomas Kyds Tragödien*.—**Kressner, Adolf.** Saure, *Auswahl engl. Gedichte; Groppe und Hausknecht, Auswahl englischer Gedichte*.—**Ehrismann, G.** Vogels, *Die ungedruckten latein. Versionen Mandeville's*.—**Morf, H.** Ziesing, *Erasmus ou Saligne? Etude sur la lettre de Franc. Rabelais*.—**Stiefel, A. L.** Wenzel, *Studien über Antoine de*

Montchrétien.—**Mahrenholtz, R.** Kreiten, Molières Leben und Werke.—**Meyer, W.** Horning, Die ostfranz. Grenzdialekte zwischen Metz und Belfort.—**Goerlich, Ewald.** Wendelborn, Sprachl. Untersuchung der Reime der Végèce-Versification des Priorat v. Besançon.—**Reinhardstoetner, C.** Michaëlis, Wörterbuch der portugiesischen Sprache.—Bibliographie. Literarische Mittheilungen, Personalmeldungen etc. Lyon, Erklärung. Kahle und Kauffmann, Erwiderung und Antwort. Kolmacevsky, Zu Ltbl. V. 104 ff. und VIII, 391 ff.

**ANDOVER REVIEW.**—December. **Wood, C. J.** Dante Gabriel Rossetti.

**NEW ENGLANDER.**—December. **Whitney, E.** Dr. Furness's "Othello."—January. **Brastow, L. O.** Cabot's Life of Emerson.

**SCRIBNER'S MAGAZINE.**—January. **Holden, E. S.** A New Light on Balzac.—**Brownell, W. C.** French Traits—Intelligence.

**DEUTSCHE LITTERATURZEITUNG. No. 48.**—**Roethe, G.** Die Gedichte Reinmars von Zweter (J. Seemüller).—**Michaëlis, H.** Neues Wörterbuch der portugiesischen und deutschen Sprache (Wilh. Storck).—**No. 49.** **Meyer, P.** Alexandre le Grand (E. Schröder).—**No. 50.** **de Nolhac, Pierre.** La Bibliothèque de Fulvio Orsini (A. Pakscher).—**Ottmann, R. E.** Grammatische Darstellung der Sprache des althochdeutschen Glossars (G. Kossinna).—**Brunning, J.** Le théâtre en Allemagne (1200-1760).

**LITERARISCHES CENTRALBLATT. No. 48.**—**Grober, Grundriss, (Kn).**—**Knust, H.** Gualteri Burlaei liber de vita et moribus philosophorum.—**Ortner, M.** Reinmar der Alte. Die Nibelungen.—**No. 51.** **Adlington, W.** The most pleasant and delectable table of the marriage of Cupid and Psyche (G. N.).—**No. 52.** **Golther, W.** Das Rolandlied des Pfaffen Konrad (Kn).

**REVUE CRITIQUE. No. 47.**—**Levi, I.** Le Roman d'Alexandre, texte hébreu anonyme, etc. (R. Duval).—**No. 48.** **Müntz, E.** et **Fabre, P.** La Bibliothèque du Vatican au XV<sup>e</sup> siècle (P. de Nolhac).—**No. 49.** **Meyer, P.** Fragments d'une vie de saint Thomas de Cantorbéry (C. Bémont).—**No. 50.** **Combes, E.** Profils et types de la littérature allemande (A. Chuquet).—**No. 51.** 1. **Scherer, W.** Aufsätze über Goethe: 2. **Schmidt, E.** Charakteristiken: 3. **Lessing, Geschichte seines Lebens und seiner Schriften:** 4. **Wolff, E., Karl Gotthelf Lessing:** 5. **Lachmann, K.** Gotthold Ephraim Lessings sämtliche Schriften (A. Chuquet).

**REVUE DES DEUX MONDES. 1er Décembre.** **Brunetiere, F.** Théophile Gautier.

**NUOVA ANTOLOGIA.**—Fasc. XXIII. **Nencioni, E.** "Cose Viste," da Victor Hugo.

**NINETEENTH CENTURY. December.** **Gosse, E.** The French Society of Authors.—January. **Arnold, M.** Shelley.

**FORTNIGHTLY REVIEW.**—January. **Saintsbury, G.** The Present state of the Novel, II.

**NEW PRINCETON REVIEW, November.**—**Warner, C. D.** Shelley—**Vincent, M. R.** Dean Plumtre's Dante. January, 1888.—American Authors and British Pirates.—**Twain, Mark, 1.** A Private Letter and a Public Postscript.—**Matthews, Brander, 2.** An Open Letter to Close

a Correspondence.—**Baylor, Frances Courtinay,** Hidalgo: the Washington of Mexico. Men of Letters at Bordeaux in the Sixteenth Century.

**REVUE DE L'ENSEIGNEMENT DES LANGUES VIVANTES—Novembre.** **Halbwachs, G.** Les Morts du Baccalauréat.—A. . . Les Langues Vivantes au Baccalauréat ès Lettres.—**Un Orientaliste.** Notes sur la Langue Anglaise (suite).—**Vallat, G.** Thomas Moore, imitateur de Catulle et de Tibulle.—**Kont, I.** Matériaux pour servir à l'Histoire des Etudes Allemandes en France au XVIII<sup>e</sup> siècle.—Varia.—Concours de 1887. Agrégations et Certificats d'Aptitude.—Traductions.—Licence des Langues Vivantes. Session de Juillet, 1887.—Bibliographie.—**December.** **Sarrazin, Gabriel.** Essai sur Wordsworth.—**Forscher, Z.** Emile Deschamps, traducteur de Poésies allemandes.—**Elgin, L.** Maîtres d'Ecole et Professeurs au XIX<sup>e</sup> siècle en Allemagne.—**Malgrat, N.** Les Langues Vivantes dans l'Enseignement spécial.—Concours de 1887. Agrégations et Certificats d'Aptitude (Allemand et Anglais). Traduction des Versions. Certificats d'Aptitude de l'Enseignement primaire. Traduction.—Revue des Cours et Conférences. Sujets et Devoirs.—Concours de 1888. Auteurs du programme. Bibliographie.—Errata.

**NEUPHILOLOGISCHES CENTRALBLATT.**—Inhalt; **Prof. Sachs.** Über französische Lexikographie.—Berichte aus den Vereinen: Hannover, Karlsruhe.—Kartellverband neuphilologischer Vereine deutscher Hochschulen (Statistisches, Dissertationen).—Prüfungsordnung für Lehrerinnen der franz. u. engl. Sprache.—**Literatur:** Besprechungen (**Engel**, Gesch. d. franz. Litt.; **Regel**, Thackeray's Lectures; **Lion**, Biblioteca italiana; **Hornig**, Ostfranzösische Grenzdialekte; **v. Hamel**, la chaire de français; **v. Hase**, Buchgewerbe: **Hatton**, Gay World; **Hodgson**, Unrest; **Halse**, Weeping Ferry; **Tharp**, Cradled in a storm; **Tanger**, Engl. Namen-Lexikon; **Morley**, History of English Literature; **Braddon**, Like and Unlike).—Neue Erscheinungen. Inhaltsangabe von Zeitschriften.—Miscellen: Konnte Shakespeare Französisch? Académie française.—Antworten.—Bemerkungen.—Anzeigen.

**FRANCO-GALLIA.**—December. **Abhandlungen.**—**Kressner**, Entwurf eines Lehrplans für den französischen Unterricht an der höheren Bürgerschule.—**Besprechungen und Anzeigen.** I. Philologie.—**Wolter**, Lehr- und Lesebuch der französischen Sprache I.—Programme zur Methodik des französischen Unterrichts (**Schöpke**, Ein Wort zur Reform; **Günzel**, Der französische Unterricht in den lateinlosen höheren Unterrichtsanstalten; **Jäger**, Der französische Anfangsunterricht in Gymnasien; **Seeger**, Mitteilungen über die Organisation des französischen Unterrichts in den Mittelklassen).—**Marelle**, Le petit Monde. 3e édition.—**Stange**, Auswahl französischer und englischer Gedichte. 2. Auflage.—**Hönninger**, Fahrten nach Mond und Sonne.—**Ten Brink**, Emile Zola und seine Werke. Übersetzt von Rahstede.—Zeitschriftenschau.—II. Belletristik.—**Jules Verne**, Le Chemin de France.—**Cantaquène-Artier**, Une Exaltée.—**Le Prince Napoléon**, Napoléon et ses détracteurs.—Revueenschau.—Neue Publikationen. I. Philologie und Pädagogik. II. Belletristik, Geschichte, Geographie, Philosophie.

# MODERN LANGUAGE NOTES.

Baltimore, March, 1888.

## THE STUDY OF OLD DANISH.

By the establishment of the Danish Union of the University-Jubilee (*Universitets-Jubilæets danske Samfund*), in 1881, the study of Old Danish received a great impulse, and the works published by this society since then have revealed in part the importance of this branch of the Scandinavian languages. Though at present few persons outside of Denmark have interested themselves in this direction, the time cannot be very far distant when this younger sister of Old Norse will find a place in every Scandinavian course. That some knowledge of Old Danish is necessary to a thorough study of the Scandinavian languages, no one can deny, and now that this publishing society has applied itself with as much diligence and scholarly skill to the providing of material, no worker in this field can longer neglect this branch of his subject. For the phonologist the opportunities are especially good. Only the introductory work has been done, and no one yet knows the extent to which individual inquiries may be carried. The Scandinavian influence upon the English language, further, is but imperfectly understood; we learn much from the Old Norse, but I venture to prophesy that in the next decade more light will be thrown upon the subject from a study of Old Danish than can ever be gained from that of the Old Norse. The Old Danish inflectional forms show, even from a superficial examination, much closer resemblances to the corresponding forms in English than do those of Old Norse, and the same may be said of the vocabulary. The exact value of Old Danish as an aid to the study of English can of course be determined only after careful and thorough investigation, but everything points at the out-set to a brilliant future for this new "Fach."

The study of Old Danish is to be advocated wholly from a linguistic point of view. Its literary value, outside of Denmark, will always be slight. In connection with the development of Danish literature, such study may be of great interest and importance, but not even

the most patriotic Dane would compare these early remains with the imperishable monuments of Icelandic literature. By English and American scholars, Old Danish will be studied chiefly for the light it may throw on the English language; but if our efforts in this direction meet with any success, surely the labor will be well spent.

Hitherto our Scandinavian studies have been altogether too one-sided and partial. In our study of Icelandic we have paid too little regard to the modern tongue (though Dr. W. H. Carpenter may be cited as a notable exception); in our study of Danish we have altogether neglected the language in its earlier stages. Scandinavian researches have not been in the highest sense scientific, that is, comparative. In our study of Danish, again, we have paid little regard to dialectic differences, satisfying ourselves with a more or less thorough knowledge of the present literary language. If the study of the Scandinavian languages is to make any headway, it must embrace all sides of the question. Let the development of Danish be compared with that of Icelandic, Norwegian and Swedish; let the several dialects of each language be compared with one another; and let these results be compared with our own language; then, and not till then, will the Scandinavian languages be thoroughly understood and their influence on English clearly seen. We are apt to forget that the Danes that invaded England at different times, could not all have spoken the same dialect, and even if we do realize this important fact, our insufficient knowledge of these dialects often stands in the way.

The work of the Danish society has been hitherto wholly local, confined to the study of Danish for itself and without regard to its connection with English. This, of course, is necessary at the beginning; we must first collect our material before we can draw any sound conclusions; a thorough knowledge of the language must precede any inquiry as to its outside influences. The time is not yet ripe for any startling disclosures, but in the meanwhile, let us at least watch with interest this new departure in the linguistic field, and



let us give to these pioneers in Old Danish study our sympathy and encouragement.

The publications issued during 1887 by the Danish Union comprise the following:

1. O. Kalkar's "Ordbog til det aeldre danske Sprog (1300-1700)." This dictionary was begun in 1881, and is being issued in semi-annual parts.
2. 'Tobiae komedie,' edited by S. Birket Smith. A Danish drama from about 1600.
3. 'Sprogarten på Sejer,' by P. K. Thorsen.
4. 'Bidrag til en Ordbog over jyske Almussmal,' by H. F. Feilberg.
5. 'Blandinger,' consisting of short papers on etymological and phonetic subjects.

DANIEL KILHAM DODGE.

Columbia College.

#### APROPOS OF LES TROIS MORS ET LES TROIS VIS.

In a foot-note to his notice of my edition of the *Panthère d'Amours* (cf. *Bulletin de la Société des anciens textes français*, 1885, p. 96 and *Bibliothèque de l'École des Chartes* XLVII, p. 186), M. Paul Meyer calls attention to three MSS. of the poem of *Les trois mors et les trois vis*, republished in the introduction to the *Panthère*, which were unknown to me at the time of preparing the edition mentioned. M. Meyer's note reads as follows: A propos du *Dit de la Panthère*, je ferai remarquer que le *Dit des trois morts et des trois vifs* commençant par *Compains vois tu ce que je voi*, dont M. TODD s'est occupé p. xxx et xxxi de sa préface, se trouve encore dans deux ms. du Musée Britannique et dans un ms. qui naguères appartenait à M. Didot; voyez le *Bulletin de la Société*, 1882, pp. 46, 71-2, et 1884, p. 66.

Concerning the last named of these MSS. I have no further information to offer, but having had an opportunity of consulting the two former in the library of the British Museum, I am in a position to indicate the few facts of interest disclosed by an examination of them.

The MSS. in question are catalogued Arundel 83, folio 127 (given as 128, Bull. d. l. Soc. d. anciens textes, 1881, p. 71, according to a pagination since corrected) and Egerton 945, folio 12 (described Bull., 1881, p. 44). The latter of these MSS. offers a text almost precisely identical, excepting slight differences of orthography, with that of the fourth of the five versions of the poem, as given in Montaignon's edition of the *Alphabet de la Mort* (Paris:

Edwin Tross, 1856), according to the MS. of the Paris Bib. Nat. there cited fonds de la Mare, No. 6988<sup>2-2</sup>. The distinctive feature of this version is that it omits an introduction of some length, which appears, from the abruptness of the opening lines as well as from the internal evidence of the fuller versions, to have formed an integral part of the original poem. Owing to the limited time at my disposal, I was able to copy from this MS. only some forty lines of the poem, in all of which portion, however, I find but two occasions for emending (except as regards punctuation) the text of Montaignon, viz., in ll. 8 and 9, fol. a 8, p. 7. Montaignon here reads:

Li tiers mors dist *qu'il est sechiés*:  
"Je sui de mon lignage chiés,"

the manifestly correct reading of which is given in Egerton 945 as follows:

Li tiers mors dist, *qui e' sechiez*:  
Je fui de mon lignage chiez.

The text of the other MS. (Arundel 83), which is closely related to that of Egerton 945, and begins at the same point, is in every respect except that of caligraphy far inferior to it. In fact, while the Egerton version numbers 144 verses, the poem has here been arbitrarily abridged in such a way as to occupy but the lower half of a single page, the upper portion of which is somewhat elaborately illuminated with designs of the six personages introduced. In the left-hand column are ranged, in succession, the respective 'parts' of the three *mors* (represented in the rubric and *enluminaire* as three kings), and on the right-hand side, in the same order, the parts of the three *vifs* (as below), each part being limited to the first six lines of the corresponding passages in the Egerton redaction. The text, as will be seen, is somewhat stupidly though by no means grievously corrupt, but its very mediocrity and blundering, together with its Anglo-Norman irregularity of versification, afford, in consideration of its brevity and yet factitious completeness, a motive for printing in full this version of the poem. The characters *i* (*j*) and *u* (*v*) are reproduced as in the original, but the ordinary abbreviations, which are few and offer no embarrassment, are resolved, and the punctuation regulated. By comparison with Montaignon's edition, it is easy to make the necessary textual emendations.



*De vivis regibus  
Primus rex vivus*

"Compaynouns, veez ceo ke ieo voy?  
A poy ke ieo ne me devoiy;  
De grant pour le quoyer me tremble,  
Ueez la treis mors ensemble,  
Cum il sunt hidous et divers,  
Purriz et mangez des uers."

*Secundus rex vivus*

Le secunde dist: "Ieo ay ennie,  
Compaynoun, de amender ma vie;  
Trop ay fet de mes volentez,  
Et mou quoyer est entalentez  
De fere tant ke m'alme acorde  
Al dieu rei de misericorde."

*Tertius rex vivus*

Ly tierz uif, ki destreint ses meins,  
Dist: "Purqui fut fet homme humeins,  
Pur ky deit receuere tiele perte?  
Ceo fust folie trop aperte;  
Ceste folie ne fist unkes dieux,  
Si courte ioye et si grantz deduitz."

*De mortuis regibus  
Primus rex mortuus*

Ly premer mort dist: "Damoysel,  
Ne ubliez pas pur sel oysel,  
Ne pur vos robes a orfreis,  
Qe vous ne tiegnez bien les leys  
Qe Jhesu Crist ad ordiné,  
De sa seinte volente."

*Secundus rex mortuus*

"Seignours," dis le secund mort,  
"Verite est ke la mort  
Nous ad fet tiels cum nous sumus,  
E vous purirez cume nous sumus,  
Tut seez ia si pur ne si fin;  
Ore purnee vous devant la fin."

*Tertius mortuus*

Le tierz mort dit: "Sachez,  
Ieo fu de mon lynage chief,  
Princes, reys et conustables,  
Beals et riches, joyanz, mes tables;  
Ore su si hidous et si nuz  
Ke noy ver ne deigne nuls."

H. A. TODD.

*A FRAGMENT OF OLD ICELANDIC.*

When in Iceland, several years ago, a small piece of old parchment was given to the writer by Jón Árnason, the collector of the legends and folk-lore of Iceland.\* Though not of great intrinsic worth, the gift was, in its way, one of no little rarity and value, intended, its recipient was happy to think, as a mark of especial esteem. Thanks to the indefatigability of early collectors, Árni Magnússon at their head, Iceland has been as thoroughly stripped of her early vellums, and even of their paper transcripts, as though they had never existed; and beyond those preserved in the archives in Reykjavik and the few fragments possibly in the hands of some private individuals who know their value, there are absolutely no parchments of any size, sort, or condition, left in the country. When, accordingly, the fragment here in question was proudly exhibited to friends in Reykjavik, no little wonder was expressed that it should have been given away to be taken out of the land, and the kind-hearted donor was, no doubt, taken to task for his indiscretion.

The vellum is the leaf of a book, written on both sides,  $3\frac{1}{2} \times 4\frac{5}{8}$  inches in size; the top and bottom are straight; on the front is a slight rent which does not extend through the margin. *Islenzkar Thjód sögur og Æfntýri. Leipzig, 1862. 2 vols.*

gin; the back is ragged where it has been forcibly torn from the stitching, but the torn places do not affect the text. It is a palimpsest manifestly cut down to its present size from a larger leaf; traces of the rubrics and of the original characters are plainly visible, but illegible; there is a small hole in the lower half of the page, whether in the original MS., or cut when it was scraped, it is impossible now to determine. The parchment is much discolored, but cleaner than most Icelandic vellum, early or late. The ink is black and the hand round and clear; the catch-words at the bottoms of the pages are cursive. The origin of the fragment is probably to be placed near the middle, or, possibly, in the first half of the 15th century.

From a literary point of view the contents of the leaf are of no value. It is simply a part of a homily on the Lord's prayer—whether coincident or not with the one in the homily-book printed by Unger, Cod. A. M. 619,† the writer has no means of knowing, as that book is not at hand. Philologically, however, the text is not without value, and as this fragment is in all probability, the only scrap of Icelandic vellum in America, it is, perhaps, worthy of reproduction here. Its peculiarities of diction are those common to almost all Icelandic MSS. It is, accordingly, first printed as nearly as possible *verbatim et literatim* and then extended, without, of course, any attempt at a normalization of the orthography.

†Gammel norsk Homiliebog. Christiania, 1864.

unu 7 ollu folki til gagns 7 goda | gíf þu  
 Drottin gud himneskí fad' | ollu hru kg  
 u 7 höfðingiu | 7 ollu þm sm suerðit haf  
 a 7 er a hndi folgid | frid samþycki 7 sa  
 helldi | upp a þ ad vi' mǫ uu konu 7 bðrn  
 u | 7 aullu þui sm þu hf off uar samlg  
 a gfid | mættu lifa ǫ allri godi tygt u | æ  
 dygd | síðsemi 7 Gudhræflu | þth þu síalf  
 hf sagt | leitid fyrst gudǫ kykiff o hns  
 riettlætis þa sk þ allt anad yð t'legiast |  
 Og fyr' gíf þu off vor skulld' | Suo sm  
 vi' fyr' gífú voru skulldunautu |  
 Upp a þ uortt hita m eigi hafa eina  
 rietta huyld 7 ja uiskun gledi 7  
 ey þurfa ad otta st e mistreyfta | f  
 sökku mikileika syndana | gack ei ǫ dom  
 mr off e riett | O þu himneski fad' he  
 lld skyl og f lat off vor synd' | 7 reika  
 off

off ei nie t'leg þær off t' vonda | þui vi'  
 vilin gnan f gfa af hita mǫ þini u  
 arsaml'ri hialp 7 tilkomu | had sm  
 off hf vid giortt a moti | giorndi suo  
 þm gott sm off hfa giortt vont 7 tia  
 þm af hita allu kærteika | f þui ad  
 þu uillt off var synd' 7 bt | 7 misgi  
 ninga f gfa | 7 forlata | ef ad vi' af  
 hita f latu 7 f gfu þm sm off hfa git  
 a moti | þra skulld' 7 brot |

ǫn Leidd off ecki ǫ freiftni  
 Lat þ all dri skie Drottin Gud himne

*f*k *f*ad' | ad                   vi' *f*ollu *g* *u*ra *f*ynd  
 e' *l*ast | *g*n þo                   ui' *f*reistluft | 7 *u*ra  
*f*reistni *l*ýðu | þar *k*o þu 7 *h*ialpa |  
 off | o *u*eit off *h*iastrðu m*g* þyuu *h*e  
 l'ga anda | *s*uo vi' mættu *f*ryða 7 *st*a  
 nda *m*'a m*g* þini *h*ialp | *m*oti *h*olldi  
 og *bl*o

heimunum og ollum folki til gagns og goða. gef þu Drottinn, guð, himneskr faðir, ollum herrum, konungum og höfðingjum, og ollum þeim sem sverdit hafa og er a hendi folgið, frið, samþykki og samhelldi; vþþ a það að vir með uorum konum og börnum og allu þui sem þú hefir oss undarsamlig-a gefst mættum lifa i allri goðri tygt, um æverandu dygd, siðsemi og Guðhræslu: þui að þú sialfr hefir sagt, leitið fyrst guðz rýkiss oc hans riетtlætiss þa skal það allt annað yðar tilleggiast. Og fyrirgef þu oss vorar skuldir, Suo sem vir fyrirgefum vorum skuldunautum. Upp a það uortt hiarta meigi hafa eina riетta huýld og samuiskunnar gleði, og ey þuifa að ottlast eðr mistreysta, fyrir sðkum mikileika syndanna, gack ecki i dom meðr oss eða riетt. O, þu himneski faðir, helldr skyl og fyrirlat oss vorar syndir, og reikna

oss

oss ecki nie tilleg þær oss til vonda: þui vir vilium giarnan fyrirgefna af hiarta, með þinni undarsamligri hialp og tilkomu, huað sem oss hefir verið giortt a moti; giorandi suo þeim gott sem oss hafa giortt vont, og lia þeim af hiarta allum kiærleika; fyrir þui að þu uillt oss vorar syndir og brot, og misgiorninga fyrirgefna og forlata, ef að vir af hiarta forlatum og fyrirgefum þeim sem oss hafa giort a moti þeira skuldir og brot.

Inn Leidd oss ecki i freistni.

Lat það alldri skie, Drottinn, Guð, himneskr faðir, að vir follum i nockra synd eðr last. Enn þo uir freistumst og nockra freistni lýðum, þar kom þu og hialpa oss, oc ueit oss hiastrðu með þynum heilaga anda; suo vir mættum strýða og standa mannliga, með þinni hialp, moti holldi  
 og *bl*o

## NOTES.

I. 8. The MS. has plainly *þth*, which has been rendered, perhaps wrongly, by *þvi að*.

I. 17. The transcriber evidently first wrote in several words incorrectly and then wrote them over, as best he could, leaving behind, however, above the words, several letters that it was impossible to incorporate and not easy to erase. II. 1. *þær* (*Sic*). II. 13, 14. Whether *nockra* or *nockura* is scarcely to be determined from the abbreviated form used; *ck* is written on the analogy of *ecki*, which is given in full.

Vowels. Vowel length is indicated, but not consistently, by the diæresis or the second marks: *rykiss*, *huyld*, *þynum*, *stryða*, *lyðum*, *þu* and *þu*; but *ey*, *Guðhræslu*, *samuiskunnar*, *þurfa*. In *tillegiast* the diæresis indicates consonantal gemination.

Vowel interchange. *y* takes the place of *i* in: *skyl*. With the diæresis or the seconds it stands for *y* in: *rykiss*, *huyld*, *þynum*, *stryða*, *lyðum*. *y* is once written *ie* in: *nie* for *ny*. *u* and *v* interchange: *suertit*, *suo*, *uorum*, *uortt*; but *vorar*, *vorum*, *uir* and *vir*, *Upp* and *vpp*. *ei=c* in: *meigi* for *megi*. *vér*, prn. I. pers. nom. pl., occurs always as *vir*, *uir*.

Umlaut. *u*-umlaut occurs with its proper sign in: *höfðingium*, *börnnum*, *sökum*, *hiastöðu*; *aullu* also occurs; but *allum*, *ollum* three times, *follum*.

Consonants. *j* is always written *i*; it shows itself, as in the present language, graphically in: *riettletiss*, *rietta*, *riett*; after palatal *g-k* in: *giortt* and *giort*, *misgiorunga*, *skie*.

*T*-final occurs only in: *suertit*; it is already weakened to *ð* in: *folgið*, *gefið*, *leitið*, *að*, *annað*, *huað*. I have, accordingly, also printed *pað*, which in this as in other MSS. is written *þ*.

*D* and *ð* are throughout both written *d*.

*Oc*, 'and,' occurs twice, as does also *og*; otherwise it is represented by the sign 7, which has been transcribed *og*.

Consonantal gemination occurs incorrectly in the following places: *tt* in: *uortt*, *giortt* twice, but also *giort*. *ll* in: *sanhellði*, *skulldir*, *hellldr*, *nillt*, *alldri*, *skulldunautum*, *hollði*. *dd* (for *ðð*) in: *Leidd*. *ss*-final in: *rykiss*, *riettletiss*.

WM. H. CARPENTER.

Columbia College.

## SIGFRIED—ARMINIUS.

It is of course no new idea that the hero of German history and the hero of the Norse and German saga are the same person. Arminius, the chief figure in their national life, would otherwise be unrepresented in their popular traditions, while we know from Tacitus that he was one of the chief subjects of the songs of that time. It is intrinsically improbable both that so great a man as Arminius should wholly vanish from the minds of those who owed to him their national existence, and that Sigfried should not have some such historic representation as we know existed for Dietrich, Etzel, and others. These considerations led German scholars as far back as Mone, half a century ago, to suggest their identity, though it must be confessed without sufficient proof. The first to bring the matter to a point where it could claim to be more than a fancy was Vigfusson, in his volume of Essays on Jacob Grimm's birthday. Much, however, that he suggested was not of a character to commend his thesis, and several points remained still untouched, so that it is not superfluous to examine the subject once more, and briefly to summarize the grounds on which their identity is based.

I am indebted for much of what follows to the kindness and generosity of Professor Kluge of Jena, without whose assistance I should have been unable to offer the greater part of what I believe to be new in this paper.

THE NAMES What was Arminius' German name? Whatever it was, it was not Hermann, which would have given in Latin \*Chermanus. Arminius is the name of a Roman gens, otherwise not unknown to history, which, we may suppose, adopted Arminius during his stay in Italy in childhood. But we have a clue to his German name in that of his father, Sigemerus. His uncle also had a name of which the first part *Sige-* was the same, so that this *Sige-* is obviously a family name, and it is no great stretch of imagination to suppose that, like his father and his uncle, Arminius was named *Sige*.

Arminius had a brother whom the Latins called Flavius. If we seek for a High German name of equivalent meaning we shall find it in the O. H. G. Fizzil, and this is of

course the O. E. Fitela of Beowulf 879 and 889, where, as might have been expected in an interpolated passage, Sigemund, the father of the Sigfried of the saga, is confused with his son.

Arminius' wife is called by Strabo Thusnelda. This is no German name, but it seems to point to a name ending in -hilde; Sigfried's wives were Brunhild and Crimhild. Arminius' father was Sigemerus; Sigemerus's was Sigemund.

Of course it is not claimed that this partial correspondence is proof, but it may encourage us to consider the question of the places where the chief events of their lives took place.

THE PLACES. Arminius, as we know, was a Westphalian, or at any rate from the right bank of the Rhine; but where did Sigfried come from? The answer comes from a rather unlikely looking source. A certain Norseman, Nicholas, wrote a guide book for pilgrims to the Holy Land, when I do not know, but he died in 1159. In this book, published in 'Symbolæ ad Geographiam Mediæ Ævi, Kopenhagen, 1821,' he says "Thence," i. e. from Paderborn, "are four days' journey to Mayence; between is a village called Horus. Another is called Kiliandr, and there is the Gnitaeath where Sigurd killed Fafnir." Horus is the old Horohs on the Diemel. Kiliandr is Kaldern on the Lahn, an old name for which is Calantra. Here then the Germans placed Sigfried. The Norse Edda calls him Hunskr, not, as one might suppose, the Hun, (for how could such a name be given him as an honorable epithet by the Germans?) but the Hûn. This, however, was the name of a tribe that originally occupied this very region in the valleys of the Diemel and the Lahn, and has left traces of itself in many names of places, hills, and streams. There is the river Hauna, the town Hunfeld, the village Hünhahn, two castles Hunburg and two Hünenburg, two Hünischeburg, a Hüneburg, and several others (See Vilmar's *Idiotikon von Kurhessen, Marburg und Leipzig*, 1883, p. 178). The saga there is in complete accord with the history as to the place of their birth. Whether there is any possibility of identifying the slaying of Fafnir with the defeat of Varus in the Teutobergerwald I will not examine at present. It

will be better to consider the general course of their lives and see what points of accord can be found there.

THEIR LIVES. While Arminius was still an infant his father died. Sigfried was in the older Saga a posthumous child, and in the later Saga his father plays no part. Arminius spent his boyhood in Italy; Sigfried away from home with Mime, each learning the art that was to make them famous, and each giving little promise in boyhood of future greatness. After Arminius had defeated the Romans he married the person whom, for lack of a better name, we must call Thusnelda. He carried her away by force from her father Segestus, and when her father had afterward recovered her and guarded her in his castle, Arminius endeavored to take it by storm. Sigfried, after killing the dragon, took as it were by force Brunhild from the fiery "Shieldburg."

Crimhild may stand for Arminius' second wife; and as she was the innocent cause of domestic strife and Sigfried's treacherous murder, so Arminius was killed by his relations as the result of family quarrels and mutual jealousies.

Each died young, in the flower of youthful promise. Arminius was but thirty-seven. We shall hardly reckon the Sigfried of the saga as so old. Each left one son. Arminius died in exile in Italy; Sigfried in a foreign land, at Etzel's court.

The serious difficulty remains. How can the chief event of Arminius' life, one might say of German history, be passed over in silence? Why do we hear nothing of Varus? But while this question waits for an answer we may at least say that the connection between Arminius and Sigfried is as close as that between the Dietrich of the Saga and the historic Theodorich of Verona.

BENJ. W. WELLS.

*Jena, Germany.*

CL, GL > TL, DL IN ENGLISH PRONUNCIATION.

In NOTES vol. II, No. 8 (pp. 222 f.), Prof. Tolman called attention to the pronunciation of initial *cl* and *gl* as *tl* and *dl* in English

words. This observation is by no means a new one. In his large Dictionary, edition 1828, Webster states that *cl* is to be pronounced *tl*. As we do not have this edition at hand we quote the following passage from Marsh's Lectures on the English Language, 5th edition p. 350. "An extraordinary instance of this confusion (*c* and *t*) occurs in the remarks on pronunciation prefixed to the edition of Webster's large Dictionary, printed in 1828. In that essay, the lexicographer whose most conspicuous defects were certainly not those of the ear, after having devoted a lifetime to the study of English orthoepy and etymology, informs the student that the letters *cl* answering to *kl* are pronounced as if written *tl*; *clear, clean*, are pronounced *tlear, tlean*. *Gl* is pronounced *dl*; *glory* is pronounced *dlory*." Webster certainly went too far in his statement and seems to have silently acknowledged it by the omission in the later edition. For the following physiological explanation, proving the possibility of a change from *cl* to *tl*, we cannot claim any originality, but shall try to show of how frequent occurrence this phenomenon is in different languages.

The different *t* sounds, from the interdental to the cerebral, have in common that the closure is formed through the tip of the tongue, while the *k* is produced at the root of the tongue. That the forward *t* closure is substituted for the velar, is constantly observed with children whose powers of articulation are imperfectly developed, even in words without consonantal combinations, and was already mentioned by Quintilian I, XI, 5. The language of the natives of the Sandwich Islands is said to lack a distinction between *t* and *k*. Protestant missionaries write regularly *k*, while the French put it down as *t*. Of what character this peculiar sound is, I have not been able to find out. Byrne (Principles of structure of language I, 223) describes it as "a mere catch in the throat." We shall, I think, hardly be able to pronounce this sound where the *t* and *k* articulations have blended, without a parasitic *j* after it.

If the *t* is immediately followed by sounds for the utterance of which the middle part of

the tongue has to be raised towards the roof of the mouth, the closure is of course apt to be affected by it, and to come nearer the back part of the tongue, while in the case of the *k*, the velar closure advances in the same manner towards the hard palate. This is the case with palatal vowels, and with *l, r, n*; they account for the change of *t > c* as well as of *c > t*. In Swedish, *k* before palatal vowels is pronounced as *tj*, e. g. *kil* (cuneus), *kyss* (osculum) = *tjil, tjyss*; this corresponds exactly to Low German dialectic pronunciation, for instance in the province of Westpreussen, where *kind* sounds like *tjint*, *kien* (taeda) = *tjië*, *kiste* = *tjist*, etc. Rask teaches the pronunciation *tsh, -tshil*, etc., which would have an analogy in English *chest, child*, etc. Swedish books show different spelling; *kæder, kjæder* *tjæder* (Cf. Grimm D. Gr. I, 2 535). Thus we shall have to explain Greek *τ* representing an Indo-Europ. velar explosive = Lat. *qu*; e. g. *τῖ = quid*. (Cf. Brugmann, Grundriss § 427). Modern Greek (Tsaconian dialect) changes *t* before palatal vowels to *k*, e. g. *κίμοι* = *τιμῶ*; *κίμνη* = *τιμή* etc. (Cf. Foy, Lautsystem der Griech. Vulgärsprache, pp. 7 and 8). The lower population of French Canada is said to pronounce *métier, moitié* as *mékier, moikié*; the same peculiarity we find in France: *amiquié = amitié, quien = tien* (Paris), *pouqué = porter* (Luneville). In Southern France the contrary is the case: *intîéter = inquiéter* (Cf. Schuchardt, Vocalismus I, 159) In Mussaffia's Beiträge z. Kunde d. nordit. Mundarten im XV. Jahrh. p. 34, s. v. *bissestro*, I find the German *schaltjahr* as *schalkjar*. Vulgar Latin shows as early as the beginning of the second century A. D. the interchange of *ci* and *ti*, though first mentioned by Servius; their parallel development in the Romance languages has been the object of several masterly essays.

If an *l* follows a *t* the explosion is invariably lateral, the dental *t* in this combination cannot be pronounced without a svarabhaktic vowel. The contact is broken at the edges of the middle portion of the tongue, strictly speaking only on one side, thus coming very near the *k* closure. The anticipation of the *l* position of the tongue in uttering *kl* results in the coincidence of *tl* and *cl*; thus the *vis*

*minima* will cause *clean* to be pronounced as *tlean*, *class* as *tlass*. Neither German nor English has any word beginning with *tl*, but there are word-combinations of frequent occurrence—and here a negligent pronunciation is most liable to take place—that bring *k* and *l* into close connection; thus it may be difficult for Englishmen to distinguish between *at least* and *ac least*, (Cf. Vietor, *Elemente der Phon.* 1884, p. 143). In German velar and dental articulation are so strongly kept apart that we shall hardly find any illustration of this change, yet it may occur in dialects. Sievers mentions that people in Saxony pronounce *glauben* as *claum* or *clom* with their inability to distinguish between voiced and voiceless explosives, and very often *tlom*. (*Grundzüge der Phon.* p. 160). I find the pronunciation of *t=k* attributed to the dialect of Cologne.

In Latin these inconvenient combinations are apt to be simplified by loss of initial *l* or *c*. *latus*—*tuli*—*τλητός*, *lamentum*—*clamare*, *libum*—*κλίβανος*, with which we might compare French *lapin* if we can connect it with *clapir*. There is, however, in Latin a tendency to velar articulation; the suffix *-llo* changes to *clo*, e. g. *exanctio*—*ἐξαντλώ*; Modern Greek shows the same change *ἐξαγκλιζω*, etc. Lucian writes *τλήμα* for *κλήμα*. Roman grammarians warn against the pronunciation of *tl* as *cl*: “*Stlataris sine c littera scribendum est*,” “*vitulus non viclus*,” “*capitulum non capiclum*,” “*vetulus non veclus*.” The Roman public, however, cared little for such injunctions; all Romance languages developed words of this class from *cl* forms. *Vetulus*—*vetulus*—*veclus*, It. *vecchio*, *veclo* (Giacomo da Verona), *vectre* (Bescapè), Sp. *viejo*, Prov. *vielh*, Roum. *vecliu* and *vechiu*, Fr. *viel*; It. *schioappare* (*scloppus*, *stloppus*) It. *fischiare* (*fistulare*) R. R. *inclegier* (*intelligere*) *clavau* (*tabulatum*); *situla*—It. *secchia*, Sp. Prov. *selha*, Fr. *seille*, to which we can add mod. Greek *σίικλα*; Prov. *usclar* (*ustulare*), *ascla* (*astula*) etc. (Cf. Diez Gram. d. r. Spr. 4th ed. I. 210 pp.) East Lad. forms a remarkable exception: *tlāmē*—*clamare*, *dlaca*—*glacies*. (Cf. Schuchardt, *Voc.* III. 83). Bavarian *klufe-tlufe*, *dlāva* (Greden), *klauben-tlupē* (Greden), *kloster-tlōster*, etc. (Cf. Gartner, *Raetor. Gram.*)

The phonetic affinity of *tl* and *cl* and their

corresponding voiced sounds is so strong that we may look for a language in which the change *tl > cl*, *dl > gl* has become a law. This we find in Lithuanian and Lettic; e. g. Lett. *segli*, Engl. saddle (Cf. Brugmann, *ibid.* §377 and 378).

A following *r* ought to have a similar force, so much the more as *r* and *l* often interchange, e. g. *arbor*, *arbré-albero*. Theoretically the velar *r* will be apt to change *tl > c*, the dental *r*, *c > t*. There are, however, very few illustrations, as Sp. Port. *crema*—Fr. *trema*, *vincere* O. Fr. *veintre*. *Tr=cr* is a peculiarity of African Latin. But this is sufficient to prove that the etymon of *craindre*—*tremere* corresponds to the laws of sound.

In modern English *k* before *n* is no more pronounced. Marsh dates this loss back to the time “soon after the Norman conquest;” (*ibid.* p. 351) it was, however, retained during the seventeenth century, *g* was lost earlier. Skeat (*Principles of Engl. Et.* p. 358) remarks: “The difficulty of sounding *k* and *g* before *n* has led to their total suppression in mod. Engl.” I am inclined to think that *kn* went through the stage of *tn* before being completely dropped—a weak explosion takes place through the nose as the *n* position of the tongue closes the regular passage, as in *rotten*, pronounced *rottū*.

That the English language has a tendency to dentalization, is beyond doubt. The peculiar nature of the English *t* brings it more in relation with *tl* than in any other tongue. Sweet remarks: “English *t* not only in *nature* (before a palatal) but also generally (as in *net*) is often formed not only by the point, but also the flat of the tongue just behind the point, it has therefore an approximately palatal character.” A few English words substitute *t* for *k*, mentioned by Skeat, *Princ. E. Et.* § 329, where he also quotes the words: “I ask your pardon” from Martin Chuzzlewit ch. XXV. (*k* before *j*)!

How far this pronunciation has spread here in America may be worth while recording. I hope that the establishment of the phonetic section in the Modern Language Association will be a new stimulus to investigations of this kind.

H. SCHMIDT.

Cornell University.

SCANDINAVIAN STUDIES IN THE UNITED STATES.

In *Science and Education* for May 13, 1887, D. K. Dodge has written an article on "Scandinavian Studies in the United States," which contains welcome information for those interested in the subject. The writer gives what he believes to be a complete account of the origin and development of Scandinavian studies in this country up to the present day. In 1858, Rev. Paul C. Sinding was appointed professor of Scandinavian languages and literature in the University of New York City, which position he held till 1861, devoting himself chiefly to Danish history and literature. At Luther College, Decorah, Iowa, founded in 1861, Norwegian has until recently been the chief medium of instruction. Between the years 1868 and 1883 instruction in Icelandic and Norwegian was offered to students at Cornell University by Willard Fiske and H. H. Boyesen. In 1870 a Swedish theological seminary was established at Galesburg, Ill., which in 1882 was moved to Evanston, Ill., and united with the Northwestern University. In 1885 a Norwegian and Danish theological school was founded at the same university. In each the language of the nationality represented is studied throughout a course extending over three years. In 1869 R. B. Anderson was appointed instructor and, six years later, professor of Scandinavian languages at the University of Wisconsin, holding his position till 1883, when he was succeeded by J. E. Olson. At Columbia, the only eastern college in which Scandinavian languages can be studied at present, instruction in Danish was first given by C. S. Smith during the winter of 1880-81, and in Swedish during the winter of 1882-83. Since 1883 Dr. W. H. Carpenter, Prof. H. H. Boyesen, and Prof. Smith have had classes in Icelandic, Danish and Swedish, and have lectured on Norwegian, Swedish, and Danish literature. Since 1886 the University of Nebraska offers courses in Swedish and Danish, Dr. A. H. Edgren being the instructor. Courses of lectures on Scandinavian literature other than academic, have been delivered by Prof. R. B. Anderson at the Peabody Institute, Baltimore, and in other places; by Dr. W. H. Carpenter at the Johns Hopkins

University (1882), and by Prof. H. H. Boyesen before the Lowell Institute, Boston, and at Columbia College (1886).

Such, in abstract, is the list prepared by Mr. Dodge. Though aiming to give a complete account of the origin and development of Scandinavian studies in the United States, he has made many omissions, and it is the object of this paper to point out the chief of these.

In 1883 Prof. O. J. Breda, formerly of Luther College, Decorah, Iowa, was appointed professor of Scandinavian languages at the University of Minnesota. He entered upon his new duties in the fall of 1885 and has since been doing successful work. Last year, for instance, seventeen Americans received instruction in Norwegian, and four Scandinavians pursued more advanced studies in literature and rhetoric. This year, besides the instruction in Norwegian for Americans, courses are given in Swedish, Norwegian, and Danish Literature. At St. Olaf's School, Northfield, Minn., founded in 1874, to which a college department was added in the fall of 1886, courses in Norwegian have been offered every year, though English is almost exclusively the medium of instruction and the language mostly used in conversation. During the present term a class of fifteen is studying Old Norse. Norwegian is taught and largely used as the medium of instruction also at Luther Seminary, Madison, Wis.; Red Wing Seminary, Red Wing, Minn.; and Augsburg Seminary, Minneapolis, Minn.; also to some extent, though English is the principal medium of instruction, at Lutheran Seminary and Institute, Willmar, Minn.; Augustana College and Normal Institute, Canton, Dak.; Lutheran Academy, Bode, Iowa; and an English-Norwegian normal school at Wittenberg, Wis., the two latter founded within the last six months. Danish high-schools giving instruction in the Danish language and literature are located at Elk Horn, Iowa; Ashland, Mich.; and Nysted, Nebraska. Danish is also taught in the Scandinavian department of the Baptist Union Theological Seminary at Morgan Park, near Chicago. Among those who have been instructors here may be mentioned Prof. Edward Olson, now president of the University of Vermillion, Dak. Of Swedish institutions may be



mentioned Augustana College and Theological Seminary, Rock Island, Ill., founded in 1860, and Gustavus Adolphus College, St. Peter, Minn., founded in 1876, both flourishing colleges of a high standing, in which the Swedish language and literature are studied throughout the entire course. Swedish is taught, though to a less extent, also at Bethany College and Normal Institute, Lindsborg, Kansas, and at Luther Academy, Wahor, Nebraska. Since the fall of 1885, Dr. H. Wood has given an annual course in Old Norse at the Johns Hopkins University. The Indiana University, Bloomington, Ind., offers courses in Norwegian-Danish literature.

The writer next discusses the question as to the profit accruing from the study of the Scandinavian languages. He thinks the study of Icelandic furnishes as good a mental discipline as the study of Greek and Latin, and that the culture of the old Norsemen gives as profitable food for reflection as does the culture of the Greeks and Romans, and that, therefore, Icelandic ought to have a place in every college course. He gives it as the opinion of many that the national significance of Icelandic to all who call themselves Anglo-Saxons is alone enough to offset any possible advantage that the older tongues may possess. Whatever may be thought of this statement by those who think that we should study Latin and Greek to the neglect of the language and traditions of our Teutonic ancestors, Mr. Dodge is no doubt right in holding that the study of the Scandinavian languages in this country has been unwarrantably neglected, and it is to be hoped that his enthusiasm for Icelandic may communicate itself to others. The modern Scandinavian literatures also will compare favorably with the literature of any country, and it seems that to students in Germanics, Scandinavian ought not to be of less importance than for instance Wallachian to Romance students. Here in the West, where the Scandinavians form so large a part of the population, the question has also a practical bearing.

Towards the end of his article Mr. Dodge makes some remarks to which I beg leave to take exceptions. The statement that "the views of the Scandinavian religious bodies are

directly opposed to everything distinctively American," that "instead of trying to Americanize the Scandinavian youth of the west, these missionaries do all they can to keep their charges in their present condition," and that "they do not teach them even to use the English language," is inaccurate to say the least. So far from this being the case, there are thorough courses in English in all the high-schools and colleges mentioned above, and in many of them English is the principal language both in the class-room and outside of it.

There is little danger that the Scandinavians in this country are being Americanized too slowly. The danger is rather the opposite. A people should cherish the language and traditions of its ancestors for the same reason that a man should love his home and parents the best, however humble. As long as the Scandinavians of the United States became good American citizens, for which they receive credit everywhere in the West (there were no Scandinavians in the Chicago Hay-Market riot), there is no reason why they should not be allowed to keep up their ancestral language for domestic purposes as long as they choose to do so. It is a matter of their own to decide when they wish to break their connection with the past.

It would be interesting to know where Mr. Dodge has got his information. If he had spent some time among the Scandinavians of the west, he could not have misrepresented them as in the remarks quoted. The most impartial authority ought to be the American press, which is unanimous in saying that the Scandinavians "seem to be more willing to take their part and place as good American citizens" than any immigrants that come to our shores. The "Northfield Independent" for Feb. 9th, says: "It is estimated that there are 1,800,000 Scandinavians in the United States to-day. They are estimated to constitute one-third of the population of our state. 60,000 are in Minneapolis, 30,000 are in St. Paul. Of all from over the sea now coming to us they Americanize most quickly. Their traditions and habits are those of free Protestant civilization and there is a very strong and aggressive temperance element among them,

and they are taking their place in the moral warfare of our time in a way that inspires hope in all wellwishers for our common country."

ALBERT E. EGGE.

Northfield, Minn.

CORRESPONDENCE.

SIRS:—

I send you the following list of oddly-pronounced, or perhaps better oddly-spelled, proper names in the hope that it may lead to two results: the completion of the list, which as here given has been made up of jottings as personal intercourse or quotations in books etc., brought them to my knowledge; and besides this, I hope that some keener eye than mine may discover some law or laws governing the astounding violence done to some of these names. Such a discovery would be of the utmost interest and importance.

WRITTEN.	PRONOUNCED.
Abergavenay	Abergaven
Ayscough	Askew
Barfreestone	Barston
Bartholomew	Battlemore
Beaconsfield	Beckonsfield
Beauchamp	Beecham
Beauclerk	Bóclare
Beauvoir	Beever
Berkeley	Barclay
Bethune	Beaton
Bicester	Bister
Blount	Blunt
Blythe	Bly
Boughton	Bawton
Brougham	Broom
Buchan	Buckan
Burghersh	Burgwash—Burrish
Cavendish	Caudish
Cholmondeley	Chumley
Circencester	Cicester
Cockburn	Coburn
Coke	Cook
Colquhoun	Cohoon
Coutts	Coots
Dalziel	Deé-al
Davenport	Devenport
Derby	Darby
D'Eresby	D'Esrbý
Des Voeux	De Vau

WRITTEN.	PRONOUNCED.
Devereux	Devereu
Duchesne	Ducane—Dukarn
Froude	Frood
Geoghegan	Gaygan
Glamis	Glams
Gloucester	Gloster
Gower	Gore
Hawarden	Hardening—Harden
Heathcote	Hethcut
Hereford	Harford
Hertford	Harford
Herries	Harris
Hobart	Hubbard
Houghton	Hoton
Hume	Home
Johnston	Johnson
Ker	Carr
Knollys	Knowles
Leicester	Lester
Leveson-Gower	Lewson-Gore
Lyndhurst	Lynehurst
Lyveden	Livden
Mackay	Mackie
Mainwaring	Mannering
Marjoribanks	Marchbanks
Mahown	Mahone
Menzies	Minges
Milnes	Mills
Mohun	Moon
Molyneux	Mulnix—Molinooks
Montgomery	Mungumery
McLeod	Macloud
Puleston	Pilston
Raleigh	Rawley
Reay	Ray
Ruthven (scotice)	Riven
Sandys	Sands
Strachan	Strawn
St. Clair	Sinclair—Sinkler
St. John	Sinjon
St. Leger	Silliger
St. Maur	Seymour
Theobald	Tibbald
Tollemache	Talmadge—Talmash
Trotterscliffe	Trosley
Vaughan & Strahan	Wawn & Strawn
Waldegrave	Walgrave
Wemyss	Weems
Worcester	Worster

M. SCHELE DE VERE.

University of Virginia.

SIRS:—

I cannot, I fear, explain all Mr. Browne's Scotch puzzles; but some of them I think I can.

*Myance* is simply Fr. *moyens*=means.

*Netherit*, better *Nidderit*, pinched or awry.

*Nok*, better *Nock*, spindlehead. *Snock* is a common word for *nose* or *bill* now.

*Sewane*, is, I take it, Savin or Sabine.

*Thraff-caik* is yeast-cake. We still speak of *Thraff*-drinks.

*Enchaip*, like *Encheip*, is plainly of French origin. The original word must be *Enchapper*.

*Figonale* is a puzzle which I have tried to solve before now; but in vain.

THOMAS DAVIDSON.

Orange, N. J.

I am greatly obliged to Mr. Davidson. At the time I made the query, I had not received Donaldson's Supplement to Jamieson. Donaldson's explanations of tough words are too often inferential, but sometimes plausible, as when he deduces *figonale* from Fr. *figue*, and explains it as "fig-basket." "Netherit as a nok," he takes to mean "gnarled as an oak"—not a good guess, for an owl's beak is not gnarled. Mr. Davidson is happier, if a spindlehead be bent or crooked. "Thraff-caik" as a light or leavened cake, is no doubt correct.

I should be glad to be favored with Mr. Davidson's explanation of this line from Holland:—

"Thus wycit he the walentyne thraly and thrawin."

I have my interpretation, but am by no means sure of it.

W. H. B.

Johns Hopkins University.

P. S.—Apr6pos of Scottish etymologies, I have just seen a specimen page of Dr. Mackay's *Dictionary of Lowland Scotch*. In this one page he is inclined to derive "bang" from Gael. *ban*, a woman; actually derives "beacon" from Gael. *beachan*; defines "barmkin" and "barbican" as "a watch-tower on a castle," and tells us that Shakespeare uses *Tybert* as the name of a cat.

W. H. B.

*Thraff-caik*.

The above discussion of *thraff-caik* has not, as I think, led to the right conclusion. The whole mystery of the odd word *thraff* is at once dispelled when we remind ourselves of the Middle English *therf* of which *thraff* is but a dialectal variant (cf. Scottish *tharf thairf* which will be mentioned below); and *therf* takes us back to the Anglo-Saxon *þeorf*, which means primarily 'lacking in something' (*þearf*, I need; German *dürfen*), and corresponds to the German *derb*. The special uses of this adjective must at all times have been various, applied, for example, to milk it denoted 'skimmed' (Cockayne, *Leechdoms*), but the application that is of importance here, is revealed in the uniformity with which Anglo-Saxon, Middle English, O. H. G. and M. H. G. Glosses define *þearf* (*þerf*) and *derb* with *azymus*; from Aelfric to Wiclif, moreover, the unleavened bread of the Passover is *þeorf hláf* and *þerf bred*. That *þeorf*, *þerf* as applied to bread and dough therefore to a late period of Middle English meant 'unleavened,' is shown by the entry in the *Promptorium Parvulorum* p. 490: "*therf*, wythe owte sowre dowe, azimus" (cf. also *Reliquiæ Antiquæ* I, p. 6; and *Catholicon Anglicum* p. 381, note 2); and the M. H. G. *derbe-brot*, *derpkuoche*, *derpleic*, etc., supply an exact parallel. But the correspondence between the German and English uses of these words does not end here. There was an easy transition from *azymus* to *panis densus*, and thence to any heavy or coarse kind of bread; *derbes brot* is to-day not an unleavened loaf, but any sort of coarse bread in distinction from the finer and white varieties. In English the same development of meanings seems to have taken place, an assumption that enables us to understand a passage in *Piers the Plowman* (A. pass. VII, 269) where *þerf-cake* must mean a cheap and coarse product, better defined in the B and C texts by '*an hauer cake*,' and '*a cake of oles*' (cf. Mr. Skeat's note). It is highly probable then that the 'uplandis and the burges Mous' of Henryson regaled themselves on some coarse kind of bread, perhaps an oaten loaf, which by them would be esteemed quite dainty enough.

It will now be perceived how *derb* in Modern

German has developed along two lines of metaphorical meanings: 'firm, strong, hardy,' etc., and 'rude, uncouth,' etc. Here we may again compare the Scottish *tharf*, *thairf*, which Donaldson in his Supplement, after blundering with the etymology, defines with 'cold, stiff, unsocial, reluctant.' The significance of noticing the existence of this adjective *tharf* by the side of the metathesized form *thraf* is of course apparent (see also *tharf-bred* in Wright-Wülker's Vocal. p. 657, 30, and Mr. Wright's note).

How, finally, are we to regard the relation between a *thraf-cake* and a *thraf-drink*? My suggestion is that in the expression *thraf-drink*, the epithet *thraf* is used with the secondary signification of 'simple, inexpensive,' etc., so that a *thraf-drink* is practically a 'penny ale' or a 'small beer.' In this way 'small beer,' etc., necessarily made with yeast comes to be designated with a word which would originally have implied the lack or absence of barm or yeast. Mr. Davidson is therefore right in implying that a *thraf-drink* is a *yeast-drink*, but in taking no account of the curious *lucus a non lucendo* which we have thus discovered, he leads us astray when he comes to speak of the *thraf-cake*.

JAMES W. BRIGHT.

#### ENGLISH LANGUAGE.

*The Origins of the English People and of the English Language.* Compiled from the best and latest authorities by JEAN ROEMER, LL. D., Professor of the French Language and Literature and Vice-President of the College of the City of New York. New York, D. Appleton & Co., 1888. XXIV, 658 pp. 8vo.

The author of this work, so far known only as a writer of text-books for the study of French, has ventured out of his accustomed sphere to add another bulky volume to the numerous popular works on the English Language. Since most of the latter are sadly out of date, a well written manual embodying the results of recent investigations would be very desirable. Considering the vastness of the subject which, as the author of this book

states, "involves, first of all, a critical inquiry into the origin, character and distribution of the various races of men—Celts, Romans, Saxons, Danes, Normans—who at various epochs have found their way into the British islands—their idioms and forms of religion, their social and political differences, their relative progress in the arts of civilized life"—we would cheerfully excuse the writer from the task of original investigation, and should be satisfied if, by judicious compilation from "the best and latest authorities" he had produced a work which, while giving in an interesting style a clear idea of the origins of the English language, would be faithful and accurate in every detail. We shall not venture to discuss the historical part of the author's work; but as far as its philological side is concerned we feel compelled to give it as our opinion that Dr. Roemer has failed to fulfill the above stated requirements. His authorities are frequently not the "best and the latest;" more frequently still he speaks on his own authority and often not wisely; in some fundamental points he gives the reader a wrong conception of the development of the language, owing to his predilection for the Norman-French element; throughout the whole book a great deal of miscellaneous information is volunteered which blurs the clearness of the picture and leaves us in the end without a clear conception of what we have read.

The list of authorities prefixed to the volume is long, and it would be difficult for me to verify my assertion; yet I venture to say that many of Dr. Roemer's ideas are original with him; certainly they are not to be found in what are commonly regarded as the best authorities. And here is the mischief such books can do: the public is told that they are compiled from the "best and latest authorities;" but all through them are scattered the writers' own favorite ideas and original discoveries, which pass for the results of serious investigations and are soon copied in numerous text-books of a lower order, to the discredit of philological scholarship in general. Throughout the present volume the most startling propositions are advanced as though they were facts known to everybody who had ever looked into the matter.

Thus p. 67 we are told that the name of the *Jutes* is probably only a corruption of the word *Teut* or *Deut*, which, with its suffix *ish*, *sch*, *ch*, has produced the forms *Deutsch* and *Dutch!* In defence of his theory the writer cites the mispronunciation *jew* for *dew* and *ajew* for *adieu!* This word *Teut* or *Deut* (why not add the correct form *peod?*) is then said to be "after all of remote Celtic origin!" Here the author evidently confounded *deutsch* with *German*. This supposition seems reasonable in view of the fact that almost throughout the rest of the book the author uses the term *Dutch* instead of *German*, speaking in all seriousness of the *Old High Dutch* and the *Old Low Dutch*, terms which, like the author's "Gothic stock of languages," have an interesting archaic air about them. The trouble begins when *Dutch* is used in the same connection in its modern acceptance; and there is frequent occasion for this, for the author believes with Prof. Skeat (Etym. Dict. p. xiv) that the influence of Dutch upon English has been greatly underrated; but he probably goes much farther than his authority when he says, p. 68: "That in the time of King Ethelbert the people of Kent spoke *Dutch* is proved by the fact that Angustin, on his mission to England, took with him as interpreters men from the Salian Franks, who originally came from the Rhenish Netherlands, where the language was the ancient idiom of Holland;" or when, p. 398, he gives a list of so-called Dutch words said to occur in the *Ancren Riwle*, among them such good old English words as *binden*, *biller*, *breken*, *buten*, *cwellen*, *delen*, *drinken*, *grim*, etc., which is followed on p. 430 by a similar list of Dutch words in Chaucer, among them *sterven*, *nemen*, *stelen* etc., words which resemble closely their modern Dutch cognates given in a parallel column.

Frequently the author goes directly against his own authorities, and he does this in some cases with a total disregard for phonetic laws. On p. 310 *smith* is derived from *smite* although both the etymological dictionaries which the author quotes as his authorities (Skeat and Müller) consider this derivation impossible (Skeat: "we might as well connect *kith* with *kite* as far as phonetic laws are concerned"); p. 250, *doomsday* (in *Doomsday-book*) is deri-

ved from *domus dei*; the author feels no hesitation about the etymology of *cockney*, in regard to which his authorities confess their ignorance (p. 336); on p. 466 we are told that *Laeti*, a collective name for certain German tribes who settled in the North of Gaul, was "probably only the Latin way of pronouncing the German word *leute*"; p. 379 we learn that "the distinction in our modern pronunciation between the initial sounds of *thine* and *thin* did probably not exist in the earliest times, the *th* always being voiced as in *thine*"; etc. There are many minor errors which might easily have been avoided, as when the author speaks of "Sigurd in the Song of the Nibelungs" (p. 26) or assigns the *Heliand*, "*Heiland* in Dutch," to the tenth century (p. 93); or when, p. 529, he derives "*besitzen*, to possess, from the Old High German *bisazjan*" etc.

The author deserves credit for insisting, p. 373, on the separation of the various classes of Latin and Romance words introduced into the English language at various times, but he fails to follow his own precept when, p. 344, he says: "thus from *sol* they made soil; from *reculer*, recoil; *pauvre* became poor" etc. If the author had given the Norman French and Anglo-Norman forms instead of the modern French, the origin of the English words as we have them would be clear.

The weakest part of the book is that devoted to Anglo-Saxon, "an idiom from which English literature has derived but little if any value" (p. 454). Here it is evidently not familiarity which breeds contempt. In the author's list of the "best and latest authorities" the names of all the men most prominently connected with the study of the Anglo-Saxon language and literature, Grein, March, Sweet, Sievers, Zupitza, ten Brink etc., are conspicuous for their absence. Indeed there is reason to believe that the writer is ignorant of the very elements of an idiom a thorough knowledge of which constitutes a prime requisite in the author of a work on the origins of the English language. We can hardly come to any other conclusion when we read, p. 354: "The Anglo-Saxon prepositions were used as if possessed of the power of altering the cases of the nouns they governed, as occurs in Latin and Greek; but so irregular and

capricious were the principles of this government, that in the same sentence the same preposition throws its connected substantives into four different cases." This startling proposition is then illustrated by the phrase *mid ealre thinre heortan and mid eallum mode!* If all this means anything, it means that the endings *-re, -an, -um, -e* are signs of different cases! No wonder the author remarks: "that amid this confusion of grammar the people could have always correctly understood each other, may be reasonably doubted."

An appendix of nearly two hundred pages is devoted exclusively to the French sources of Modern English. It contains a chapter on the history of the French language from the earliest times to the present; a chapter on French etymology introduced by observations on the general principles of linguistic science, the latter taken from August Schleicher; and a chapter containing specimens of Early French. This appendix contains much that is foreign to the author's subject, but this is true of the whole book. Thus on pp. 330 ff. we find an account of the rise of universities, with the question as to the priority of Oxford or Cambridge duly considered; pp. 524 ff. we find a history of the degree of Bachelor of Arts, with remarks on the requirements of the mediæval curriculum and the meaning of the word "commencement"; p. 488 we learn that in the Middle Ages in a letter of importance the following order was always strictly observed: viz., "Salutatio, Captatio, Benevolentia (sic!), Narratio, Petitio, Conclusio"; etc. If the author had devoted the time spent in the collection of one half of his material to the verification, correction and systematic arrangement of the remainder, he might have produced a useful book.

HANS C. G. VON JAGEMANN.

Indiana University.

#### SPANISH IDIOMS.—I.

*Spanish Idioms with their English Equivalents, embracing nearly ten thousand Phrases, collected by SARAH CARY BECKER and FEDERICO MORA. Boston: Ginn & Co. 1887. 12mo. pp. 331.*

In the preface to this interesting book an idiom is defined as being "a phrase stamped

by the usage of language with a signification other than its grammatical or logical one." Let us examine this definition in the light of a few idioms! p. 144: *acabo de llegar*, 'I have just arrived.' As *venir* in French, so *acabar* in Spanish (and Portuguese) is used as a sort of auxiliary verb with an infinitive, to express immediate past time; *acabar de hacer*, 'to have just done,' is a verbal construction peculiar to Spanish grammar, the signification of which is neither non-grammatical nor non-logical. Again, the phrase *hacer libro nuevo*, 'to turn over a new leaf' (p. 128) is a Spanish idiom, not because its meaning differs from the grammatical or the logical one, but because it is the peculiarly Spanish way of conveying, by an expression taken from a concrete case (here from a particular occupation of man), the abstract idea of 'reforming one's conduct of life.' Its accepted signification is not the literal one, to be sure, but does it for that reason cease to be grammatical and logical? In short, the idioms of a language are precisely those of its constructions and expressions which, so far from contravening grammar and logic, reflect most faithfully its syntactical and logical structure. Hardly more felicitous than the above definition of an idiom is the statement made further on in the preface: "Many of the idiomatic phrases are proverbs, but proverbs not containing idioms are excluded." But it is not so much with the collectors' definition of idioms and proverbs that we must find fault, as with their plan of arranging them. The idioms are divided into such as contain a verb, and such as have or appear to have no verb, as if the verb contained invariably the essentially idiomatic element of the phrase. Thus a heterogeneous number of idiomatic and proverbial phrases are indiscriminately arranged together under the verb or one of the verbs which they happen to contain and under which, in most cases, they would never be looked for! Look for instance at the phrases grouped under *abrir* p. 5-6, *andar* p. 13-18, *estar* p. 90-102, *haber* p. 107-113, *hacer* p. 115-131, *ser* p. 205-223, *tener* p. 227-239, and their inflected forms! But even accepting this injudicious arrangement, one fails to understand why the phrase *cuando el hierro está encendido, entonces ha de ser*

*batido* (p. 95) should be mentioned under *está*, rather than under the far more important verb *encendido* or *batido*. Was the rule probably to let the first verb determine the place of the expression? If so, why is *ni juega ni da barato* under *dar* (p. 60), why *acabo de llegar* (p. 144) not under *acabar*, where it ought to be; why again *el se mete en lo que no le va ni le [not lo] viene* (p. 251) under this last verb instead of under *meter*?, and so on. Not unfrequently, again, it occurs that the same idiom is gratuitously repeated, owing, probably, to the slightly different version or order of words in which it happened to occur. Thus *en casa del ahorcado no hay que mentar la sogá* under *hay* (p. 109) and *ha* (p. 152), *de la mana á la boca desaparece la sopa* (pp. 71 and 170), *quien del alacrán está picado, la sombra le espanta* (p. 98 and 173), *cuando la barba de tu vecino viéres pelar, echa la tuya á remojar* (p. 76 and 254), *callen barbas y hablen cartas* (p. 34 and 114); and so on. The alphabetical order ought to have been more carefully observed: *Tener* occurs under *temar* (p. 227), *tender* under *tener* (p. 230), *podar* 'to prune' under *poder* 'to be able' (p. 173), *sentar* under *sentir* (p. 205), etc. The arbitrary division of the idioms into those with and those without a verb having been once adopted, it should have been consistently carried out. This is not the case. *A gato viejo raton tierno* is given under the verb *dar* (p. 60), whereas, for instance, *ablanda breva* or *ablanda higos* (p. 258), *á mata caballo* (p. 266), *muchos ajos en un mortero, mal los maja un majadero* (p. 266), *enganchar la gata en la ancla* (p. 279), *á tente bonete* or *hasta tente bonete* (p. 266; cf. *un tente tieso*, Galdós, Bailén, p. 177), *á gazzate tendido* (p. 280, but also found under verbs, p. 230), *huevos pasados por agua* (p. 285) are classed with idioms containing no verb!

Let us now pass on to a few remarks on the English rendering, and other matters which have suggested themselves during a rapid glance through the collection. On the whole the Spanish idioms are happily rendered; but here as elsewhere in the work greater uniformity of plan and method should have been observed. *Otro gallo me cantára* (not *cantará*, as the book has it) is rendered im-

personally: 'one would fare better' (p. 36), whereas *estar hecho un hospital* (p. 99) is translated: 'he is very sickly;' and so in many other cases.

P. 31. *Buscar pan de trastrigo*, 'To look for better bread than ever came of wheat.' This rendering is taken from Ormsby's translation of Don Quijote IV, p. 386, from which the following foot-note is quoted: "*Trastrigo* is an obscure word, but the application is unquestionably to seeking things out of season, or out of reason." There are a few Spanish words in which *tras* has very much the same force as *re* in *rebueno*, *reviejo* (cf. Port. *revelho*), Latin *per* in *pellucidus*, French *par* in *parfouruir*. Thus *trasañejo*, which the Spanish lexicographers generally explain as meaning 'three years old,' signifies 'more than a year old' 'very old' and is, like *de antaño*, a favorite epithet of good wine. 'Dios te consuele, hija, que así me has consolado, sino que temo que [el vino] me ha de hacer mal, porque no me he desayunado; no hará, madre, respondió Monipodio, porque es trasañejo. Cervantes, Rinconete y Cortadillo (Brockh. ed., p. 103). To this may be added another passage quoted by Sbarbi (Ref. VI, p. 285), whose explanation of *trastrigo* agrees with the one here given:

Bebe de lo trasañejo:

Por que con más gusto comas.\*

Baltasar de Alcázar, La Cena.

A similar force of *tras* would seem to lie in *trasudar* as used by Cervantes in the following passage: El pobre gobernador (Sancho), el cual en aquella estrechez recogido *sudaba* y *trasudaba*, y de todo corazón se encomendaba á Dios que de aquel peligro le sacase. DQ. II, 53. Now, another instance of this kind we have precisely in *trastrigo*, which means 'superior to wheat.' To appreciate the force of such an expression, it must be borne in mind what high value was set on wheat as the best material of which the principal article of food, bread (*la gracia de Dios*), was made, and to what extent it figures as a valuable thing in proverbial language.

*Saberle á uno á trigo*, 'to taste of wheat,' is a phrase which I have not found elsewhere, but

\*Cf. the Proverb: Pan de ayer, carne de oy, vino de antaño, traen al hombre sano. (Sbarbi, Ref. III., p. 45)



which in the passage here quoted evidently means 'to give satisfaction to one,' 'to turn out successfully:'

Levest pocca ganancia quando luchest comigo,  
Diote mal salespacio Onorio mi amigo:  
Quando quemar me quisisti, *non te s'po á trigo,*  
Traeras mientras seas la manziella contigo. S. Mill, 268.

The Virgin is addressed as the Mother of Wheat-bread.

Reyna de los cielos, *Madre del pan de trigo,*  
Por que fo confundido el mortal enemigo,  
Tu eres mi fianza, esso mismo te digo . . . Milagros, 659.

Proverb: Da Dios *trigo* en el ero sembrado. Cast. é Doc. p. 175. Such being the significance attached to *trigo* and *pan de trigo*, it appeared senseless to ask for something more or better than wheat-bread. Hence the phrase: *buscar mas (mejor) de pan de trigo*, 'to seek something unreasonable.'

Probar todas las cosas el apostol lo manda:  
Fui a probar la sierra, e *fis loca demanda*:  
Luego perdi la mula, non fallaba vianda,  
*Quien mas de pan de trigo busca, sin seso anda.*  
JRoiz, 924.

Assaz eras varon bien casado conmigo:  
Io mucho te queria commo a buen amigo;  
Mas *tu andas buscando mejor de pan de trigo*:  
Non valdr.'is mas por esso quanto vale un figo.  
Mil. 341; cf. 759.

*Trastrigo*, then, which so far seems to be known only from two passages in the Don Quijote (I, 7 and II, 67), is the equivalent of *mas* or *mejor de trigo*, and *buscar pan de trastrigo* means, as Ormsby well says, 'to seek things out of reason.' In conclusion it may be remarked that, undoubtedly through the translations of Cervantes' popular work, the phrase 'to want better bread than is made of wheat' has become naturalized in English.

P. 38. *Dueña culpada mal castiga la* [misprinted *castigada*] *mallada*. The English idiom is also familiar to the Spaniard. *Antes tiraba piedras á mi tejado*, agora encoge las manos y las tiene quedas, *viendo que es el suyo de vidrio*. Guz. de Alf. p. 204.—Quien tiene tejado de vidrio no tire piedras al de su vecino, DQ. I. Pról.; Sbarbi, Refranero Español, IV, p. 57; Alarcon, El Escándalo, p. 272. This is one of the numerous Spanish phrases not contained in the collection.

P. 40. *No cocérsele á uno el pan* (gratuitously repeated immediately below). If,

instead of 'to be anxious to know the truth,' the translation of this idiom read simply, 'to be anxious,' it would be far nearer to the truth. *No cocersele á uno el pan* is one of the many Spanish idioms expressing impatience, and means 'to be very impatient or restless.' Este nuestro enfermo no sabe qué pedir; de sus manos no se confia; *no se le cuece el pan*; teme su negligencia; maldice su avaricia y cortedad, porque te dió tan poco dinero, La Celestina, p. 18; cf. Guz. de Alf. p. 228. *No se le cocia el pan á Don Quijote*, como suele decirse, *hasta ver y saber . . . DQ. II, 25*; cf. *ibid.* 52, 65; Galdós, Gloria I, p. 168. Other Spanish expressions for impatience, not to be found in the 'Spanish Idioms,' are: *no ver la hora de hacer alguna cosa* (occurs first in Berceo, S. Mill. 13); *faltarle á uno tiempo para hacer una cosa* (Fern. Cab. Lágr. p. 182; Revista Cont. 1887, p. 31); *hacerse tarde á uno* (Guz. de Alf. p. 232; DQ. II, 53); *hacerse á uno el dia mas largo que un año* (S. Mill. 12; JRoiz 451); *parecerle á uno cada hora cien mil siglos* (Guerras civ. de Gran. p. 519; cf. Guz. de Alf. p. 353).

P. 50. *Quien te cubre, te descubre*, 'excessive secrecy betrays.' This does not convey the idea of the proverb. The literal meaning is: 'he who covers thee, uncovers thee,' that is, he who knows your faults or secrets and covers them up, can also uncover, disclose them (he has you in his power). In this sense at least the proverb occurs in the following passage: ¿Sabéis por qué, marido? respondió Teresa, por el refran que dice: *quien te cubre te descubre*: por el pobre todos pasan los ojos como de corrida, y en el rico los detienen; y si *el tal rico fué un tiempo pobre*, allí es el murmurar y el maldecir. DQ. II, 5. This again is the import of the Portuguese: *Quem te cobre, te descobre*, according to the following explanation of a Portuguese friend of the reviewer: Aquelle em quem confiastes para te ajudar (no que pode ser uma falta), depois em inimizada contigo te descobrirá. See also the Dictionary of the Academy.

P. 51. *Dios da el frio conforme la ropa*. Here belong the synonymous phrases: Da Dios almendras a quien no tiene muelas, Sbarbi, Ref. IX, p. 211; Da Dios habas á quien no tiene quijadas. Celestina, p. 14; Garay,



Cartas (in Sbarbi, Ref. VII, p. 100); cf. Catalan: Deu dona favas á qui no té caxals, Sbarbi, Ref. IX, p. 200.

P. 70. *No dejar ni roso ni velloso*, 'to leave no stone unturned to ensure success.' This rendering is not borne out by any of the passages in which we have found the phrase in question. 'Un juez testarudo . . . llevó un vestido que para poderlo concertar y ponerselo, eran menester mas de mil cedulillas y albalá de guía, ó entrarle con una cuerda como en el laberinto, y con aquella hambre nunca se pensó ver hartó; *dé donde diere, no dejó roso ni velloso*; en todo halló pecado: en este, porque sí, y en aquel, porque no. Guz. de Alf. p. 224. Now, in this passage the fact that the idiom is coupled with *dé donde diere*, a phrase characterizing indiscriminate proceeding, is sufficient proof against the meaning assigned to it. It is evidently a synonym of *dé donde diere* and means here 'without sparing any one.' And this idea it conveys again in the following passage, where it is also joined with a synonymous phrase: Esto fué el diablo, que empezó á decir que *no habia de dejar roso ni velloso, ni piante ni mamante*, y que los habia de traer al retortero á todos, y salga si es hombre. Quevedo y Villegas, Cuento de Cuentos (in: Sbarbi, Ref. VIII, 47). *No dejar (quedar) piante ni mamante* means: 'not to leave (survive) bird or quadruped,' i. e., not to spare a living being. And so indeed the idiom in question is explicitly interpreted by the commentator on the above passage, F. de Paula Seijas (ibid.), and by Sbarbi himself (ibid. p. 105-106), who further quotes a copla from the Mingo Revulgo which reads as follows:

Yo sofí esta trasnochada,  
De que estoy estremuloso,  
*Que ni raso ni velloso*  
Quedaré de esta vegada.

The commentator suggests that the reading *raso* represents the original form of the phrase, *raso* having in the course of time become *roso* by the natural tendency to assonance, and that in this case the idiom would mean, as indeed it appears from the passage just quoted: 'to leave or spare neither young (smooth-faced) nor old (bearded),' 'not to spare a living soul.' Here is one more instance for

this signification: No tan perdido como algunos que yo conocia, *que no dejaban roso ni velloso*, y en viendo la suya, como buenos tiradores, mataban la caza al vuelo. Don. Hablador, p. 529.<sup>1</sup> The Spanish equivalent of 'to leave no stone unturned' is *no dejar piedra por mover*: Mas ellos estuvieron siempre erre que erre, dále que le das, y aprieta Martin, de forma y manera que *no dejaron piedra por mover* Garay, Cartas (in Sbarbi, Ref. V, 82-3).

H. R. LANG.

New Bedford, Mass.

### VOLAPÜK.

*Grammar with Vocabularies of Volapük.*  
By W. A. SERET, Glasgow: 1887.

*Hand-Book of Volapük.* By CHARLES E. SPRAGUE. New York: 1888.

In the December number of this Journal, some account was given of the origin and design of Volapük, the proposed international tongue; but the appearance on the editorial table of the books named in the rubric, offers an excuse for a few more specific details which may not be without interest for those who are as yet unacquainted with this novel and curious experiment in language.

The foundation of Volapük is a body of stems, mostly monosyllabic, chosen from the principal European languages, but especially from the English, as the tongue most widely diffused. These stems are unchangeable; and the language is formed from them by affixes and combinations. The rules for this construction are simple, precise, and unencumbered with exceptions; so that with a knowledge of the rules and a moderate vocabulary of stems, the learner can at once proceed to construct sentences, with confidence that his language will be correct and intelligible.

Most, if not all, of these stems are nouns; and upon the noun, as the simplest concept, the whole language is founded. Every noun may give birth to other nouns of secondary

<sup>1</sup>To these set expressions for 'no one,' 'nobody,' may be compared the following: *cuantos aran y cavan* 'as many as plough and dig.' No me lo har n creer cuantos *aran y cavan*. Sbarbi, Ref. VIII, 22. For *arar y cavar* cf. also DQ. II, 53.

significations, to a verb, an adjective and an adverb, as also, at times, to a preposition or conjunction. Thus the stem *spid* (speed, haste) gives *spidön*, to hasten, *spidel*, an accelerator, *spidik*, speedy, *spido*, quickly, &c.

The noun and pronoun are declined by inflection, the vowels *a*, *e*, *i* being successively added to the stem to indicate the genitive, dative, and accusative cases; while other cases are indicated by prepositions, as in English. Thus *mot*, mother, makes *mota*, *mote*, *moti*; but *ko mot*, with a mother, *in plad*, in a place, *me kik*, by means of a key. This succession of vowels is preserved in the tenses of the verb and elsewhere, as a help to the memory. All plurals end in *s*.

Adjectives are formed from the noun by adding *-ik* or *-lik*, as *saun*, health, *saunik*, healthy, *saunlik*, wholesome; and these may be transformed into adverbs by the addition of *-o*.

The verb is conjugated somewhat after the pattern of the Greek, the tenses (except the present) being indicated by prefixes, and moods and persons by suffixes, which in the latter case are the personal pronouns, *ob*, I, *ol*, thou, &c., added to the stem. Thus the stem being *giv*, a gift; and the verb *givön*, to give, "I give" is *givob* (*giv+ob*); "thou givest," *givol*, &c. The other tenses of the indicative are formed by prefixing successively the vowels *ä*, *e*, *i*, *o*, *u*, to the present, as *ägivob*, I gave; *igivom*, he had given; *ugivoms*, they will have given. The other moods are formed from the indicative by the addition of suffixes to the personal sign; thus from *igivom*, he had given, is formed *igivomöv*, he would have given. The passive voice is formed by prefixing the consonant *p* (for the present tense, *pa*) to the corresponding active form; as *älöfom*, he loved, *pälöfom*, he was loved.

A simple sentence of Volapük, with a translation, will give an idea of the look and construction of this artificial language.

Du äpölob da nekulivöp vola at, äkömob al top sembal kö äsibinom ninovag, ed äseitobok in top et al slipön.

"As I-wandered through wilderness of-world this, I-came to place certain where there-was cavern, and I-laid-myself in place that to sleep."

While the inventor of Volapük proposed to himself the invention simply of an extremely easy and convenient form of international communication; some enthusiasts have predicted that in time it will supplant all other tongues, and be the world's one language. Such expectations are extravagant. Volapük has no idioms of its own, no associations, nothing that gives color to its words and phrases. The utmost it can now do is to render colorless statements quite clearly, without ambiguity. Indeed it may not be the least of its recommendations that, should it become universal, punning would become a lost art, like the manufacture of Tyrian purple, or an uncommittable crime, like adultery in Sparta.

On the other hand, it is amusing to see what animosity Volapük has aroused in philological quarters, and among learned professors to whom years seem hardly to have brought the philosophic mind. Some flame up in wrath as if they had received personal outrage and buffetings; while others stare aghast as if Herr Schleyer had turned loose a new bacillus to ravage mankind. One, with a pretty wit, has compared it to Wagner's homunculus in a bottle; forgetting, apparently, the services that the homunculus afterward renders when Faust is travelling in strange regions.

One of the objections raised against Volapük is the uncouthness of its appearance. But even Greek in Roman letters looks uncouth enough. "Toisi para sphisi ginomenoisi krokodeiloisi toisi en tesi haimasiesi." What a guffaw would be raised if that were Volapük, instead of being the words of him whose language was thought musical as the songs of the Muses themselves.

Others shriek from the topmost battlements of *à priori* philology that the great goddess Sprachentwicklung has been blasphemed because Volapük is a synthetic instead of an analytic language. "If," (pathetically laments one who is not altogether ἀπλαγχνῆ) "he had only said *giv ob* instead of *givob*!" The printer's space, like the *i* in *homoiousios*, parts the sheep from the goats. A politer answer than Mr. Burchell's historic monosyllable, is the reminder that Volapük is not a natural development, but a manufacture—a contrivance. Does any one blame machinists for

not making locomotives on the plan of horses and elephants? A palaeographer does not sneer at a stenographer because he finds it convenient to make an *f* without the consecrated Snail's horns.

In certain points of detail, however, it seems, to one looking at it from the outside, to have some defects.

First, the almost total omission of the letter *r*, (apparently as a concession to the Chinese) which gives rise to such Aztec-like words as *dlenön*, *tlelön*.

Secondly, the placing the accent invariably on the last syllable, so that the whole accentuation shifts with every additional suffix. Thus:

VÒLAPÛK

VOLÀPÛKÁ

VÒLAPÛKATÍD

VOLÀPÛKÀTIDÉL.

Surely it would have been better to attach the accentuation to the significant stems.

The third defect is really important, and that is the lack of a definite article, without which precision of expression cannot be had. Thus, in the bit of translation given above, it is impossible to render Bunyan's phrase, "the wilderness of this world," in Volapük. The words given mean "a wilderness," which is altogether different.

After all, the only important question is: does Volapük sufficiently supply the requisites of an international medium of communication?—that is, is it adequate for the ordinary purposes of life; and is it preëminently easy of acquisition, of use, and of understanding? On this the present writer expresses no opinion. *Judicabit orbis terrarum*: that is to say, the final verdict on the merits of puddings must rest on *à posteriori* grounds.

WM. HAND BROWNE.

Johns Hopkins University.

#### THE OLD FRENCH MERLIN.

*Merlin, roman en prose du XIII<sup>e</sup> siècle*, publié avec la mise en prose du poème de Merlin de Robert de Boron, d'après le manuscrit appartenant à M. Alfred H. Huth, par GASTON PARIS et JACOB ULRICH: Paris, 1886, 2 vols. XCI-280, 308 pp. 8vo. (Publication of the Société des Anciens Textes Français).

By the publication of the Huth MS. the Early French Text Society turns its attention for the first time to the Arthurian legends. The version of 'Merlin' which it here gives is found in but one MS., unfortunately incomplete, belonging to the end of the XIII. or to the beginning of the XIV. century. It contains, as preserved, three works: 1st, a prose version of 'Joseph of Arimathea' by Robert de Boron, of which many MSS. exist and which has been published by Weidner; 2d, a prose version of 'Merlin,' by the same author, not published in modern times; 3d, a unique and incomplete version of a continuation to 'Merlin.' Owing to the edition of Weidner the 'Joseph' has here been omitted. From the linguistic standpoint the MS. offers nothing remarkable: the writing is French, evidently by many successive scribes, but shows still marks of Picard or Wallon dialect. The few words of interest are gathered into a Vocabulary, which is followed by an analytical table of proper names and by an analysis of the work. From the literary point of view, however, the Huth 'Merlin' is of much importance in the history of the Breton cycle, and the Introduction by M. Paris is therefore devoted principally to the discussion of certain of these new features. As noted above, the editors have published that part of the Huth MS. which contains a prose version of the 'Merlin' of Robert de Boron,—the poetical original exists only as a fragment of 504 v., published by Michel,—and a 'Merlin' which claims to be a sequel to it. The former stopped at the crowning of Arthur, as had been stated by Paulin Paris, and it was the second in a series of three poems by Robert on the Grail legend. This author, Robert de Boron, as M. Paris determines, must have written before 1201, and have revised his cycle after 1212, the

date of the death of his collaborator, Gautier de Montbéliard. Possibly also a fourth poem should be reckoned among his works, the third in the series, on the deeds of Alain; but all trace of it is lost. He himself was probably a native of North-eastern France, from many vague indications in his poems, none of which however are conclusive. Of the three poems known to have been his, the third, 'Perceval,' exists only in prose, in a much altered MS. of the XIV. century.

Passing to the sources of the works before us, M. Paris determines that the 'Merlin' is made up from the 'Historia Britonum,' a translation of which Robert had read and partially remembered, or which had been orally transmitted to him. The story of Geoffrey he changes at will or enlarges from popular stories concerning Merlin (a subject which M. Paris promises to treat in the *Romania*), with notions borrowed perhaps from the Gospel of Nicodemus. His entire ignorance of England is seen in the topography of his work: Carlion he does not mention; but at Carduel, by the advice of Merlin, Uter founds the Round Table (Wace gives Arthur after the model of those of the Saviour and Joseph, which has, like theirs, an empty seat that shall not be filled until in the next reign a knight shall come (evidently Percival) who shall have accomplished the search for the Grail. Another variation due to Robert, in order to increase the importance of Merlin, is the concealment for fifteen years of Arthur, who then alone of all is able to draw the sword of royal authority from the magic anvil.<sup>1</sup>

According to Robert, it was the mother of Kay who nursed the infant Arthur and who was consequently obliged to intrust her own son to a stranger of low birth. Thus the character of Kay was tainted by the milk of a menial (a common notion in the Middle Ages), and he became "fel et faus et vilains." We have here an ingenious explanation both for the evil traits of Kay in the poems from the time

<sup>1</sup>This idea M. Paris would trace to biblical legends; the rod of Joseph which buds, thus designating him to be the husband of Mary; or to episodes in other poems of the cycle. A more striking parallel seems to me to be found in the German epic, where Siegmund draws the sword from the oak, unless perhaps, indeed, the latter may have been the original of a popular story which had crept over the German border and which was utilized by Robert.

of Chrétien de Troies and for the indulgence of Arthur towards him.

The 'Merlin' of Robert had a sequel by his own hand, the 'Perceval' (perhaps also an intermediate poem on the adventures of Alain). The 'Perceval' did not, however, meet with much favor; it was soon crowded out of the series by the 'Lancelot,' which new arrangement of the story demanded a connecting link that should relate the end of Merlin's adventures and the history of Arthur up to the arrival of Lancelot. Several writers tried to fill the gap. The one of the Huth MS. evidently had the least success, as other versions were preferred to his.

His work proceeds from the crowning of Arthur, and to be consistent he claims to be Robert de Boron. M. Paris shows by many discrepancies that he is not. A character for deceit being thus established in the anonymous writer, another falsification which interests literary history is easily pointed out. The continuator of the 'Merlin' of the Huth MS. pretends that he is translating from a Latin book on the legend of the Grail and that to lighten his task he has asked his lord "Helye, qui a esté mes compains a armes," to translate a branch of the book which he calls "li contes del brait." Further on he shows Hélie at work, and finally declares that the branch is finished. All this, with other allusions, proves that there existed a work, probably in prose, called 'li Contes del Brait,' from the last cry of Merlin, written by a certain Hélie. This story is lost in French, but is partially preserved here and there in a Spanish translation of 'Merlin' bearing the title of 'El Baladro del sabio Merlin.' The rubrics and the closing chapter of this translation are appended by M. Paris to the Introduction. From these referencés the story may be drawn, somewhat as follows: Baudemagus, angered at seeing Tor, his junior, given a seat before him at the Round Table, leaves the court of Arthur, undergoes many adventures, and finally arrives in the forest of Darnantes. In this same forest, four days before, Merlin had been shut up in the 'Tomb of the Lovers' by Ninienne,<sup>2</sup> to whom he had taught his arts.

<sup>2</sup>This appears to be the true form of the name: also Niniane, Nivienne, etc. Vivienne or Viviane seem to be wrong readings of the MSS.

On it she had replaced the sword, which ten men could scarcely lift, and had sealed it to the tomb by incantations. Attracted by the laments of Merlin, Baudemagus strives to raise the sword, but is told by the sage that no one save her who placed him there can free him. In terror Baudemagus falls to the ground, whereupon "un poco despues de hora nona" (the allusion is obvious and might suggest the origin of the notion) Merlin utters his last cry, which sounded through the kingdom of Logres. The candles in the hands of the thirteen kings went out and many marvels were accomplished, as Merlin himself had predicted.<sup>3</sup>

The author of this story is without doubt a person called Hélié, a name not infrequent among writers of the Middle Ages. Who this particular Hélié may be is not yet determined, but the allusions to him in the Huth MS. have been curiously twisted. From a comrade in arms of the pretended Robert de Boron he becomes (in subsequent stories as in 'Guiron le Courtois' and in an epilog to 'Tristan') a relative of Robert; and finally blooms out into literary history as a writer on the Grail, Hélié de Boron—all of which is exploded by the publication of the original. Seeking now the sources of the sequel to the 'Merlin' of the Huth MS. M. Paris finds that it is, in large part, a development of indications found in the 'Conte du Brait,' 'Lancelot,' 'Mort Arthur' and the prose 'Tristan,' all of which were unknown to Robert de Boron. Other material was doubtless drawn from various episodes of Breton stories, and the whole supplemented by poor inventions of the author himself. As the readers of the Middle Ages preferred other sequels of the 'Merlin' of Robert to this, its influence in France was not important. It offers, however, peculiar interest to English-speaking peoples, in that it was employed, much abridged, by Malory. It serves the latter as the original for his first four books, minus chapters v-xvii of Book I, which are taken from the common

<sup>3</sup>The end of Merlin is much more dramatic than that in the ordinary version and, so far as we can ascertain in the Huth MS., Vivien appears in a much more favorable light. Merlin teaches her his art in order to win her over, and she, while preserving her honor, hates him for his intentions and finally destroys him, thus strongly pointing a moral.

version of 'Merlin.' The author of the Huth MS. wrote not far from 1225-30; was probably from North-east France; like Robert de Boron he did not know England.

Having thus analyzed the MS. as preserved, M. Paris passes to a conjecture of the nature of the part that is lost. He points out that the anonymous author has given an intimation of his plan in a passage on folio 125 of the MS. There he states that the narrative will be divided into three equal parts of 125 folios each: the first corresponds to the 'Joseph' and the 'Merlin' of Robert de Boron, plus 50 folios of the continuation; the second reaches to the commencement of the Grail, and in the Huth MS. lacks about 20 folios; the third ends with the death of Lancelot and Mark, and is entirely wanting. This third part M. Paris concludes, from the allusions in 'Merlin' and in other works that refer to 'Merlin,' to be a Quest of the Grail. This 'Quest,' like the 'Merlin,' was attributed to Robert de Boron; was known to the author of the prose 'Tristan;' and resembled greatly the 'Quest' commonly assigned to Walter Map, in fact was probably the original of the latter, which was early incorporated into the 'Lancelot.'

This prediction was unexpectedly verified the same year it was made (M. Paris signs the Introduction July 14th, 1887), and in a manner most flattering to the penetration of M. Paris, by the publication of a Portuguese translation of the 'Quest' (See NOTES III, col. 49) by Dr. von Reinhardstöttner, which is in reality the missing part of the work of the pretended Robert de Boron (See *Romania* XVI, p. 582). The importance of this discovery on the history of the cycle we may hope to see demonstrated soon by M. Paris himself.<sup>4</sup>

F. M. WARREN.

*Johns Hopkins University.*

<sup>4</sup>So far as determined, the work on the Grail legend in its early form may be thus arranged: Robert de Boron is the author of at least three poems which are preserved as follows 'Joseph of Arimathea,' of which we possess the original complete and several MSS. of the prose versions; 'Merlin,' original 504 v., and several MSS. of the prose version; 'Perceval,' one MS. of the prose version. The 'Perceval,' being unpopular, gave way to another conclusion, which necessitated a connecting story. Thus, for 'Perceval' in the plan of Robert we have a 'Sequel to Merlin' and a 'Quest,' which latter was finally united to the 'Lancelot.'

*Die Berliner Handschrift des Decameron*, von A. TOBLER. [Sitzungsberichte der Königlich Preussischen Academie der Wissenschaften zu Berlin]. It is perhaps, after all, not surprising that a work so well known and so often printed as the Decameron should still have no critical edition which the future historian of the Italian language could use with any safety. And yet the Decameron is certainly one of the most important monuments of early Italian prose. But then, the pretty stories and graceful style of Boccaccio have doubtless rather repelled than attracted the severe labors of the grammarian. At last, a good beginning has been made, and if those who follow Prof. Tobler perform their task with the same thoroughness and keenness, we shall ultimately have an edition of the Decameron of great value to the grammarian and lexicographer.

In this pamphlet we have:—

1. An accurate description of a MS. of the Decameron the writing of which is not later than the very beginning of the fifteenth century. This MS. is part of the Hamilton collection of the Berlin library;
2. A carefully compiled list of the corrupt passages which are common to the Berlin text and to the Mannelli text;
3. A list of passages in the Berlin text which offer a better reading than that of the Mannelli text; many of these readings have already been introduced into editions of Boccaccio from other MSS., or conjecturally;
4. Corrupt readings which are found in the Berlin MS. but not in the Mannelli text;
5. A list of divergent readings either of which may be adopted without changing the meaning of the text;
6. A list of divergent readings where the adoption of one or the other would change somewhat the meaning of the text.

Prof. Tobler shows conclusively that the Berlin MS. is not a copy of the Mannelli, and makes it appear very probable that the reverse is the case.

P. B. MARCOU.

Cambridge, Mass.

---

#### BRIEF MENTION

Apropos of Dr. Schilling's recent review of

the Joynes-Meissner German Grammar in these columns, the Editors desire to state that the entire review was furnished to the NOTES at one time, its subsequent division into two parts being simply incidental to editorial considerations; so that the spirit and fairness of the article in question can be judged only with reference to its effect as an undivided whole. As for the title of the review, we are assured that it was already chosen before the appearance of the article on the same subject in our December number; and the paper throughout was written quite independently of any suggestion from the author of that article.

Professor F. Max Müller has published a new volume, which comprises a collection of essays, notes, and letters relating to etymological, anthropological and antiquarian topics, and has named it 'Biographies of Words, and the Home of the Aryas' (Longmans, Green & Co., New York). This volume belongs to that class of semi-popular scientific writings in which Max Müller has few equals in the charm of captivating generalization and readableness, and it is sure to find its peculiar place on every shelf by the side of the household "Chips." General readers will here find some things to satisfy their craving for those inspired deductions that spurn the scientific scaffolding by which ordinary mortals raise themselves to the apprehension of a truth; here is the philologist, to their own liking, not painfully and weakly ever holding fast to the dead weight of the logic of facts lest, perchance, the wings of his spirit may waft him through the free air of direct perception towards the very sun and center of absolute knowledge. But if Max Müller knows how to give one a refreshing airing, and to disappoint one afterwards by not providing the healthful meal for which the appetite has been sharpened, this is but one side of his character. He is a great scholar, and always gives the scientific man something to think about. Whatever our tastes may be we are all obliged to read his books, whether for admonition of how subjects should, or should not be treated; of how things are, or are not. In the present instance the 'biography' of the word *persona* is alone enough to

save the whole volume. The author is at his best in sketching the life of this word that has played a marvelously significant rôle through many centuries.

In the 'Johns Hopkins University Studies in Historical and Political Science,' Fifth Series, No. XI, is to be found a succinct and interesting treatment of "Seminary Libraries and University Extension," by Dr. H. B. Adams, Editor. This account is confined, of course, to history and allied subjects, but, as the system here noted is precisely the same for linguistic investigations, we would heartily recommend the article to all modern language professors seeking light on Seminary Methods. The same writer has published 'The Study of History in American Colleges and Universities' (Bureau of Education, Circular of Information No. 2, 1887) which, we hope, will suggest to some of our earnest workers the propriety of a similar study for the modern languages, or a department of them, in the United States. A history of English, German or Romance studies in our colleges would reveal an extraordinary development in the past few years of an important branch of education. No greater revolution has taken place in any department of our educational system than that which might be traced out just here.

We have received a contribution that is likely to do important service for the science of dialectology: 'Grammatikalische und lexikalische Arbeiten über die lebenden Mundarten der langue d'Oc und der langue d'Oïl,' by Dr. D. Behrens [Deprint from the IX. vol. of *Zeitschrift f. Neufrenzös. Spr. u. Litteratur*. Oppeln u. Leipzig; Eugen Franck's Buchhandlung]. In this monograph the writer has presented in the space of 125 octavo pages an historical survey of all the principal publications bearing on North and South French dialects, with here and there short characterizations of the work noted. Every one who has attempted to make such a list will be able to appreciate the difficulties and amount of labor attending it, and feel the more grateful to Dr. B. that he has compiled a bibliography so useful and so nearly complete as this is. For all those interested in dialect matters it is an indispensable help; to supple-

ment it will be comparatively easy, now that the first steps in this direction have been taken. It remains to continue the good work by publishing bibliographies of original works in the individual *patois*. When these texts shall have been made accessible to foreign scholars, the materials necessary for dialect investigation, especially for the important categories of Syntax, Morphology and Sema-siology, will be at hand, and will doubtless attract a goodly number of zealous workers.

Sievers' Anglo-Saxon Grammar holds an altogether unique place, being the only full treatment of the early forms of our language according to the most accurate scholarship. It is therefore a just matter of natural pride that an American translator has made this indispensable work accessible in English. A further element of gratification is the generous acceptance, throughout our country, of Professor Cook's version that has encouraged him so soon after the author's own second edition to give us the corresponding edition of the translation (Ginn & Co., Boston). When Professor Cook first came to the preparation of his English version it will be remembered that he could not escape the responsible duty of making many variations from the original, by incorporating a large body of additional matter which the author had collected and published separately subsequent to his first edition. By carefully performing this editorial task, Professor Cook at once gave us the work in a form that properly stood mid-way between the first and second editions of the original. After the author had himself brought his work to embrace his recent modifications, it is clear that the English version could be made to correspond more closely to the original than before. And this has been accomplished by Prof. Cook, whose second edition conforms in all essentials to the second edition of the author. Prof. Cook has however added a new feature which deserves to be mentioned. He has not only expanded and corrected the somewhat unsatisfactory 'index of words' of the original, but has added five supplementary indices in which are collected the Gothic, the O. H. German, the Old Saxon, the Old Norse, the Latin and the Greek words that receive inci-



dental consideration in the body of the work.

Any criticism of this excellent grammar can only pertain to minor details, and these will not be entered upon at this time. Merely one observation shall be made, namely, that there are serious omissions in the chapter on the Numerals. The student will in vain turn to these pages for information on the method of counting by subtraction by means of *læs*, *wana* or *bítan*, as for example, Chron. 641, *he rixode twa læs xxx geara*; Chron. 972 *he wæs þa ana wana xxx wintra*, etc. So too we should be told how fractional parts were expressed; and *healf* in expressions of number is a very interesting and important phenomenon. Nor is the word *twæde* recorded here, and yet it is not of rare occurrence, a single example may suffice: *wylle-þonne on cetele oð þ se wæta sie twæde on bewylled*, Leech. II, 332.

The work of translation has been so admirably done that it were quite unfair to lay stress upon the few instances of slight inadvertence. It is seldom that Professor Cook has, as in the case of the first period of § 31, relaxed his hold upon his author, and it were useless to look for another instance of such a curious and rather mischievous mistranslation as that in § 340 of *ðé úsic* by "we whom," instead of 'us whom;' the ambiguity of *nos quos* must have tripped the unwary.

In a recent circular issued by the American Dante Society, the Council of the Society "desire to call attention to the collection of works on Dante in the Library of Harvard College, in Cambridge, a collection which the Society has made it one of its special objects to bring together, and to which it yearly adds as many works as it is able to procure. The collection now numbers over a thousand volumes, and may be freely consulted at the Library by every one, and under certain restrictions may be used by members of the Society who live at a distance. A detailed Catalogue is in course of publication in the Harvard University Bulletin, and will be issued separately as soon as completed." All correspondence with reference to the collection should be addressed to Mr. William C. Lane, *Asst. Librarian*, Harvard College Library, *In charge of the Dante Collection*.

It is with pleasure that we are able to announce the establishment in New York City of an organisation entitled: "The Modern Languages Publishing Company," whose object will be to publish from time to time works that may meet the demands, both in matter and method, of the recent development of modern language study in America. The address of the company is 150 Nassau Street.

A useful help to students of Molière has appeared in the second revised edition of F. Hermann Fritsche's 'Molièrestudien: Ein Namenbuch zu Molière's Werken, mit philologischen und historischen Erläuterungen' (Berlin; Weidmannsche Buchhandlung). The first edition of this work was published in 1868, since which time important and varied researches have been carried on in this branch of French literature both in and out of France. The text followed is that of Despois and Mesnard, and the object of the author is to give here the results of recent investigation as to the explanation of proper names and character-types used by the poet. To this end evidence is drawn from his contemporaries and predecessors, and the studies are laid under contribution which the author has published from time to time in Herrig's *Archiv* and in Schweitzer's *Molière-Museum*; The range of names has been extended and hence, naturally, a number of new articles added, while only a few of the old ones have remained untouched; the most of them have been entirely recast: "Was vor zwanzig Jahren galt gilt grossenteils heute nicht mehr." Working in this spirit, the author has given us virtually a new book, as will be recognised at a glance by those familiar with the older treatise. The onomastic interpretations here bear both upon general and special significations: general, as to their origin and primitive meaning; special, as to their restricted use by Molière and other comic poets before and after his time. Hence, in addition to etymological notes, the author often gives the poetic character of the names as represented in tradition, in the manners and customs of the time, etc., and the treatise thus becomes a valuable contribution to the general history of onomatology as well as specially to that of the great French poet. The *Namenbuch* covers about



230 octavo pages, preceded by a preliminary study of thirty pages on proper geographical and ethnographical names.

Encouraged by the publication of 'Les Miserables' in the original French, WILLIAM R. JENKINS (New York) proposes to publish 'Les Travailleurs de la Mer' and 'Notre-Dame de Paris,' during the coming year. As the last number of his interesting series, 'Romans Choisis,' the same publisher has given us 'La Neuvaine de Colette,' a bright and amusing romance recently published anonymously in the *Revue des Deux Mondes*.

The perplexing question, Can the art of English Composition be taught? is admirably answered in one of the recent 'Monographs on Education' (D. C. Heath & Co., Boston) entitled 'English in the Preparatory Schools,' by Ernest W. Huffcut, Instructor in English in Cornell University. Teachers in secondary schools should read this pamphlet if they would know the true doctrine of primary instruction in English. It would be difficult to point to a more rational discussion of the practical matter of early laying the foundation of a clear and effective style in writings. This can be done, as the writer shows, in accordance with the natural laws of the mind's operations and growth, and by the avoidance of the system, historically in bad repute, of requiring "the tale of the bricks" when no straw is provided. The 'essay writing' bondage that embitters so many experiences in early life can legitimately be converted into a willing and pleasurable service that will surely produce results of just the desired kind.

The American reprint of Lamartine's charming idyll, 'Graziella,' by W. R. Jenkins (850 Sixth Ave., N. Y.) calls again attention to the industry and enterprise of this house, which is rapidly supplying us with a choice of French standard works of the recent literature. The appearance of the volume, to correspond with its contents, is bright and attractive. Among the announcements for the near future we remark 'Cinq Mars,' by Alfred de Vigny, with English notes, and H. Truan's 'Les Grands Ecrivains Français.' The latter will be a most valuable addition to the means of presenting the chief points of French literature in the class-room.

#### PERSONALS.

Professor Joseph L. Armstrong has been appointed to the chair of English and Modern Languages in Trinity College, N. Carolina. Mr. Armstrong attended Randolph Macon College (Va.) for some time, but was compelled to leave before taking his degree. After quitting college (1878), he spent two years in teaching, then passed one year (1880-81) at the Johns Hopkins University, devoting himself especially to English; after this he went to the University of Leipsic, where he spent one year studying with Wülker, Brugmann and Techmer. Returning to America, he was engaged in teaching for the following two years, when he was appointed Professor of English and Modern Languages in Central College (Mo.), and he remained there during 1885-86. His health failing, he resigned and spent the following year in teaching an academic school in Va., whence he passed to the appointment noted above.

Professor J. S. Griffin was appointed at the opening of the present Academic year to the chair of Modern Languages in Garfield University (Kansas). He was graduated at Abingdon (now Eureka) College (Ill.) in 1873, and received the Master's degree from the same institution three years later. After graduation, he spent ten years as Principal and Superintendent of Graded Schools in Illinois, and three years as principal of a private school in Tennessee. He is now engaged on a translation of Droysen's 'Grundriss der Historik' and Florian's 'Gonzalve de Cordoue.'

Mr. F. V. Paget was appointed at the beginning of the present academic year, Instructor in French and Spanish in the University of California (Berkeley). Mr. Paget is a native of France, where he received his early education; in 1862, he obtained the diploma of Bachelier ès lettres, at the Faculté des lettres of Strasbourg, and in 1865, that of Bachelier ès sciences, at Grenoble. In 1876, he came to America and has been teaching privately and in schools of San Francisco up to the date of his present appointment. He is an occasional contributor to the *Overland Monthly*, where he has published papers on Lamartine and Victor Hugo.

## JOURNAL NOTICES.

**REVUE CRITIQUE. NO. 52.**—Hüffer, G., Der heilige Bernard von Clairvaux. Erster Band: Vorstudien (I. L.).—Robiquet, P., De Joannis Aurati poetae etc., (P. de Nolhac).—Gazler, A., (Euvres poétiques de Boileau (A. Delboulle) 1888, No. 1.—Kitchin, D. B., An introduction to the study of provençal (M. H.).—Cherot, H., Etude sur la vie et les œuvres du P. Le Moyne (1602-1671) (F. Hémon).—No. 3.—Paris, G. et Ulrich, J., Merlin, roman en prose du XIIIe siècle (L).—Reville, Ch., Antoine Gombaud, chevalier de Méré, etc., (T. de L.).—No. 4.—La Chanson de Roland, traduction par L. Clédut (A. T.).—Pakscher, A., Die Chronologie der Gedichte Petrarca's (P. de Nolhac).—Scherer, E., Melchior Grimm (Ch. J.).

**REVUE BLEUE, 1888, NO. 1.**—Lemaître, J., M. Paul Verlaine et les poètes symbolistes et décadents.—Barine, A., Le mariage de Thomas Carlyle.—No. 2.—Larroumet, G., Les Comédiens et les Mœurs, étude historique.—No. 3.—Darmesteter, J., Poésie anglaise. Miss Mary Robinson.—Larroumet, G., Les Comédiens et les Mœurs, étude historique (suite et fin).—No. 4.—Bigot, Charles, Le roman psychologique contemporain.—Mensonges de M. Paul Bourget.—Alexandre, R., Les débuts littéraires d'Eugène Labiche.

**LA NOUVELLE REVUE.**—1er janvier, Rod, E., Giacomo Leopardi, d'après des publications nouvelles.

**REV. DES DEUX MONDES.**—15 janvier.—Brunetière, F., La littérature personnelle.—1er février, Brunetière, F., Les métaphores de Victor Hugo.

**NUOVA ANTOLOGIA.**—1888, FASC I.—Carducci, G., a proposito di una recente edizione delle odi di Giovanni Fantoni.

**ANDOVER REVIEW.**—1888, January, Williams, S. C., William Wordsworth.—February, Huff, L. J., The Christian character of Goethe's 'Iphigenie auf Tauris.'

**ATLANTIC MONTHLY.**—1888, February, Lathrop, G. P., George Meredith, The Coleorton Papers.

**GÖTTINGISCHE GELEHRTE ANZEIGEN, 1888, NO. 1.**—Hüffer, G., Der heilige Bernard von Clairvaux (v. Druffel).

**DEUTSCHE LITTERATURZEITUNG, IX, NO. 1.**—Ascoli, G. I., Sprachwissenschaftliche Briefe, Übersetzung von Brauno Güterbock (F. Hartmann).—Braune, W., Althochdeutsche Grammatik (R. Henning).—Koerting, H., Geschichte des französischen Romans im 17. Jahrhundert (M. von Waldberg).—No. 2.—Snider, D. J., Goethe's Faust (E. Schmidt).—Bernhard, W., Die Werke des Trobadors N'At de Mons (O. Schultz).—No. 3.—Brandes, G., Die Litteratur des neunzehnten Jahrhunderts etc., II. Band. (Minor).—Murray, J. A. H., A New English Dictionary on Historical Principles. Part III. (J. Zupitza).—No. 4.—Beurath, P., Vocalschwankungen bei Otfried (J. Seemüller).

**NATIONAL REVIEW, 1888, January.**—Egerton, H. E., Two views of the Novelist.—February, Austin, A., Mr. Matthew Arnold on the loves of the poets.

**LITERARISCHES CENTRALBLATT, 1888, NR. 1.**—Diez, Fr., Etymologisches Wörterbuch der romanischen sprachen. 5 Ausg. Mit einem Anhang von Scheler, Aug., (H. K-ng).—Michaelis, H., Neues Wörterbuch der portugiesischen u. deutschen Sprache. 1 Th. Portugiesisch-Deutsch (H. K-ng).—Giering, H., Glossar zu den Liedern der Edda (-gk).—Hassenstein, G., Ludwig Uhland.—Nr. 2.—Dante Alighieri, Commedia and Canzoniere. Translated by Plumptre, E. H., Vol. II. (H. K-ng).—Cherot, H., Etude sur la vie et les œuvres du P. Le Moyne (1602-71) (H. K-ng).—Nr. 4.—Körtling, G., Grundriss der Geschichte der englischen Literatur (R. W.).—Crisz-nach, W., Der älteste Faustprolog.—Köchholz, E. L., Wanderlegenden aus der oberdeutschen Pestzeit von 1348 bis 1350 (Rho. Kö).—Nr. 5.—Bleibtreu, K., Geschichte der englischen Literatur. 1. Bd. Die Renaissance und Classicität (R. W.).—Pflster, H. von, Mundartliche und stammheitliche Nachträge zu Vilmar's Idiotikon von Hessen (R. K.).

**ZEITSCHRIFT FÜR DEN DEUTSCHEN UNTERRICHT II, 1.**—Klee, G., Ausgeführter Lehrplan für den deutschen Unt. an den Unter- und Mittelklassen eines sächs. Gymn.—Huther, A., Ueber die realistischen Elemente von Goethes Hermann und Dorothea.

**ARCHIV FÜR LITTERATURGESCHICHTE. (HRSG. V. DR. FRANZ SCHNORR V. CARLSFELD.) VOL. XV, PART IV.**—Funch, Heinrich, Ein Stück aus Klopstocks Messias in ursprünglicher Fassung.—Jacoby, Daniel, Herder und J. W. Petersen.—Freherr v. Biedermann, Woldemar, Zweite Fortsetzung der Nachträge zu "S. Hirzels Verzeichniss einer Goethe-Bibliothek, hrsg. v. L. Hirzel" und zu "Goethes Briefen von F. Strehlike."—E. Minor, Briefe von Friedrich Schlegel. (With this number the *Archiv* ceases to be issued).

**ZEITSCHRIFT FÜR DEUTSCHE PHILOGOLOGIE, VOL. XX, PART II.**—Kelle, Joh., Verbum und nomen in Notkers de syllogismis, de partibus logicae, de rhetorica arte, de musica.—Matthias, E., Ein pasquill aus der zeit des Schmalkaldischen Krieges.—Giske, H., Über aneinanderreihung der stropfen in der mittel-hochdeutschen lyrik.—Keltner, E., Zur Kritik des Nibelungenliedes. VIII. Die texte A und B.—Erdmann, O., Particp des praeteritums in passivischer bedeutung mit *haben* statt mit *sein* verbunden.—Andrescu, K. G., Der teufel in deutschen geschlechtsnamen.—Kettner, G., Zur domscene des Goethischen Faust.—Holstein, H., Der dramatischer Marcus Pfeffer.

**GERMANIA. VIERTES HEFT.**—Marold, C., Otrids Beziehungen zu den biblischen Dichtungen des Juvencus, Sedulius, Arator.—Grimme, Fr., Beiträge zur Geschichte der Minnesänger. II.—Schnell, Hermann, Zu den Münchener Bruchstücken von Marienlegenden.—Wilslocki, H., Die Mäuserhurmfrage in Siebenbürgen. Von den drei Frauen.—Galler, J. H., Segensprüche.—Sprenger, R., Zu Gerhard von Minden.—Rhorn, K., Der heilige Kumernus oder die heilige Wilgefortis.—Singer, S., Verzeichniss der in der erzbischöflichen Diöcesanbibliothek in Erlau vorhandenen altdeutschen Codices.—Bartsch, K., Bruchstücke aus Strickers Karl.—Singer, S., Zum Willehalm Woframs von Eschenbach.

# MODERN LANGUAGE NOTES.

Baltimore, April, 1888.

## THE F IN FRENCH *SOIF*, *BIEF*, *MOEUF*, ETC.

The problem which I intend to discuss in the present article is this. A number of Old and Modern French words end in *f*, while their Latin or Germanic etyma have a dental instead:—*soif* SITIM, *bief* BEDUM, *moeuf* MODUM, *blef* BLADUM, *nif* NIDUM, *pecchief* PECCATUM, *maugref* MALEGRATUM, *fief* FEODUM (?), *aleu(f)* ALLODUM, *pief* (?) PEDEM, and *buef* from -BODO in such words as *Albuef* ADALBODO, *Elbuef* ELBODO, *Goudebuef* GUNDOBODO, *Gondelbuef* GUNDILBODO, *Maimbuef* MAGINBODO, *Marbuef* MARBODO, *Rusteboeuf* (?), *Turneboeuf* (?), *Paimboeuf* (?), *Quilleboeuf* (?).

The question is, whether this *f* is a regular phonetic development of the radical dental, or, if not, to what influence its origin must be ascribed. The various writers on the subject have answered this question in very different ways: VARNHAGEN in his review of STORM'S *Englische Philologie*, *Anz. f. d. A.* ix, 179 takes it for granted that the dental went through *ð*: *f*, and he undertakes to support this explanation by citing cases of a similar sound-change from all sorts of other languages. Resuming the subject in GROEBER'S *Zs. f. r. Ph.* x, 296, he repeats his theory, borrowing this time his accessory illustrations from the Middle English and recognizing in English *faith* a remnant of the old transitory stage *th*.

GROEBER, to whom we owe the first thorough investigation of the point in question, *Zs. f. r. Ph.* ii, 459 ff., says that the reading *soif*, *moeuf*, etc., occurred first in MSS. in which both final *f* and final *t* were already silent, that thus an orthographical confusion easily arose and under the influence of the resulting erroneous spelling the *f* became later an audible part of certain of the above words; SITIM, *soi(t)*, *soi(f)*, *soif*. In *moeuf*, *-buef*, secondary reasons favored the persistence of *f*, *moeuf* being affected by the *f*-forms of *mouvoir*, and *-buef* being associated with *boeuf* BŒVEM; *fief*, whose *f* must be older because of the derivative *fieffer*, is traced back not to *feodum* but to the simple *föhu*. GROEBER expresses himself to the same effect in a

"*Beischrift*" to VARNHAGEN'S above-mentioned article in the *Zeitschrift*.

Other scholars have incidentally mentioned the phenomenon, some of them without indicating their own standpoint. SUCHIER, *Zs.* ii, 298, says simply: "der Auslaut des neufrz. *suif* wird wie in *soif*, *moeuf*, *blef* zu erklären sein." These words of SUCHIER'S are referred to by NEUMANN, *Zs.* viii, 399, without any further remark. FOERSTER, *Lyoner Yzopet* xxxvii, calls the forms without *f* "bekanntlich die regelmässigen afrz. Formen," and so does MACKEL, page 161, and, in accordance with GROEBER, on page 29 of his work, *Die germanischen Elemente in der franz. u. provenz. Spr.*

APFELSTEDT, *Loth. Psalt.* xlv, seems to believe in a phonetic development: "in *nif*, *muef* wird es (*f*) wohl aus dem nachfolgenden *u* oder *d* entwickelt sein." The words "aus dem nachfolgenden *u*" are to be understood, I think, with reference to the theory on *va(d)o*: *vo(is)*, which has been recently supplanted by NEUMANN'S explanation (*Zs.* viii, 384 ff.). GASTON PARIS, *Romania* viii, 135, says: "je n'ai jamais dit que je visse dans l'*f* une transformation du *d* de *feodum*."

So we have, thus far, but two positive opinions to discuss, those of VARNHAGEN and of GROEBER.—I trust that Romance scholars will excuse my passing over VARNHAGEN'S theory as rapidly as most of the authors just quoted have done; since GROEBER, in his excellent *Beischrift*,<sup>1</sup> has thoroughly treated the points in question. I even think that GROEBER, in his reply, goes rather too far in denying the probability that Continental French *d*, intervocalic and final, may have passed through the fricative before being dropped. The analogy of French *b* (*g*) as well as Spanish *ð*, *t*, perhaps Provençal \**padre*: *paire*, seems, to speak in favor of *th* in French also. But that, of course, would in no way save VARNHAGEN'S

<sup>1</sup>Groebler says that the Anglicist should not suffer himself to admit a French sound-change which runs counter to the phonetic laws of that language, in order to avoid the difficulty of explaining the *th* in English *faith*.—It seems to me that this difficulty is not so very great. Since we have to admit that the dental became *th* in Anglo-Norman, the word *faith* could very well preserve this *th* in spite of *plenty*, etc. *Faith* is the only monosyllabic word of all those quoted by VARNHAGEN, and by BEHRENS in *Franz. Stud.* v, 2, 175 ff.—Moreover, forms like *oath* and especially *truth* and others in *th*—Goth *-itha* may have induced or supported the *th* in *faith*.

theory, as long as we do not believe in "Spodischen Lautwandel."

GROEBER'S own exposition of the case is, of course, extremely scholarly and instructive, and we should willingly adopt his views, were it not for the unlikelihood that, at an epoch when writing played but a very insignificant part in public life, the pronunciation of a group of words should have been influenced by an occasionally occurring error in spelling. Does it not seem more natural that much the same reasons which, according to GROEBER, troubled the Old French copyists, should have brought more or less confusion into the pronunciation itself? The final labials did not disappear in Old French under all circumstances. They fell only before words beginning with consonants and perhaps *in pausa*; before words beginning with vowels they have been preserved down to the present day. So there was in Old French a "linking" of labials, exactly as, gradually, *all* final consonants became liable to be either mute or linked. The forms coming from BÖVEM BRĚVEM, NÖVUM, etc. were pronounced either *bue*, *brie*, *nue* or *buef(v)*, *brief(v)*, *nuéf(v)*, according to the following word. The same with final dentals originally preceded by consonants (*a-at*, *o-ot*, etc.), and hence an uncertainty of the "Sprachgefühl" and a tendency to pronounce a *t* or *f* even where there was no etymological warrant for doing so. Examples for such confusion in Modern French are the often quoted *c'est pat à moi*, *c'est poinz à vous*, etc., and *aime-t-il*. In principle it makes not the slightest difference that the Latin etymon of *aime-t-il* happens to have a *t* at the corresponding place, the *t* of *aime-t-il* being in no causal nexus whatever with the *t* in AMAT ILLE. In this case the unetymological *t* became firm under the continued influence of *est il*, *at il*, *peut il*, etc. Our *f* may better be compared with *d* in Oldest French *ned*, *sed*, or with *r* in Modern English *idear*, cf. MODERN LANGUAGE NOTES ii, 227. First it was pronounced and written only occasionally, and became usual only in words in which it was favored by some accessory reason (like the *t* in *aime-t-il*). Such secondary reasons GROEBER himself adduces for all the words in question except *soif*, where he believes in the

sole influence of spelling. *Soif*, however, very naturally followed the *f*-forms of *boivre*, as has been suggested by SCHUCHARDT, *Literaturblatt für germ. u. rom. Phil.*, 1887, 22.

Thus the explanation we have proposed might be perfectly satisfactory, if other considerations did not suggest or rather require quite an other manner of regarding the case:

ASCOLI, in one of his *Lettere glottologiche* (*Ascoli-Güterbock*, 206) treats of our French words in connection with similar phenomena in Ladinian, Provençal and Catalan, and says that forms like *moef*, *nif* must not, as GROEBER would have it, be looked upon as late graphical deviations, but that, similar forms extending over as large a territory as "von den Quellen des Rheins bis zur Mündung des Ebro," they must be the result of some phonetic development, and that they require in their etyma not the group *-du* but *-ud*: *niud*, *moud* instead of *nidu*, *modu*. Now, such Latin etyma might very happily explain our Romance forms, but the difficulty is that the Latin words are in fact not *niud*, *moud*, but *nidu*, *modu*, and there is no phonetic law according to which *-du* should become *-ud*. ASCOLI calls the supposed transformation a "vocalattraction," and refers to such forms as *seule*, *reule*; but *seule*, *reule* are to be explained in a different way, and cannot hold good against *vieil*, *ueil*, *peril*, *espalle*, etc. At all events, "vocalattraction" is a rather vague expression, and sounds very much like a circumlocution to express an unexplained fact. It is a pity that our venerated Italian *Maestro*, like his great Florentine countryman, sometimes uses a certain *parlar coperto*, or even keeps back entirely his last word on the subject he is treating. In our case, however, the dental in the supposed etymon \**niud*, etc., makes it evident that ASCOLI either believes in some sort of metathesis, which in fact is not much better a term than "vocalattraction," or that he means a kind of *u-* or *o-Umlaut* (*d* labialized by a following *u* or *o* and developing a *u* before itself), similar perhaps to FOERSTER'S *i-Umlaut* (*Zs. f. r. Ph.* iii). This comparison, I think, suggests at once the definite solution of the problem. FOERSTER'S proposed law has been, as I take it, successfully modified by NEUMANN in his

admirable articles on *Satzdoubletten* (*Zs.* viii). May not ASCOLI's theory call for a similar modification? Indeed, a type *-du*+vowel: *du*: *u* would explain the Surselvan *portau*, etc., as well as Provençal *alloc* and our French forms, while the Catalan would remain about as difficult as they are with ASCOLI.—NEUMANN, in *Zs.* viii, has not neglected to take into consideration the development of consonant+*u* in French, and he has even devoted a special essay to this subject in the *Caix-Canello Miscellanea*, 167-174. It is strange that in treating of French *alou* it has escaped his attention that *nif* is a form of the same character, and therefore he did not realize that all our French words with *-f* come under the same category. I think it was because of two objections which might possibly be made that NEUMANN declined to identify the two cases. The question is (1) whether *u* would become *f* and (2) whether consonant+*u* is compatible with a diphthong in the preceding syllable (*-buef*, *bief*, etc.). As to the first question, a "consonnification de l'*u*" is posited by BONNARDOT (*Romania* v, 326-7), but no explanation is given of the development. The *u* naturally was a *v*, as soon as the following word began with a vowel, and this *v*, when generalized, became an *f* in *pausa*. Words which clearly show this are: ANTIQUUM, *antikvo*, *antiv(o)* *antif*; here the *v*-form was favored by the feminine *antive*, but not necessarily produced by it;—*Iudaum*, *Judeo*+vowel, *judeu*, *ju(d)ev*, *juif* (the *i* presents difficulty, but in any case has nothing to do with our theory);—VIDUUM, *veduo*, *veuo*+vowel, *veuu*, *veuv*, *veuf*; here, I think, the feminine was originally *veve veve*, and *eu* came from the masculine. We may very well suppose, then, that *nidu*+vowel became *nidu*, *niu*, *niv*, *nif*; and so the other forms.

A much more difficult question is that which concerns the diphthongization of the root-vowel before consonant+*u*.

NEUMANN keeps strictly to the rule that consonant+*u* forms position, and indeed the words which he treats agree with such a view. But, in the first place, I do not see why the *ie* in *bief*, *ue* in *buef*, etc., cannot be understood just like the *e* in *queu* (*Zs.* viii, 399). The cases are perfectly parallel. I do not insist

however upon this possibility, because I am not at all convinced that consonant+*u* always<sup>2</sup> constituted position; *u* could very well, under favorable accentuation, preserve enough of its vowel character to form something like a syllable of its own, and make the radical vowel "libre." (Hence, perhaps, the trisyllabic Provençal *vezova*, Ital. *vedova*.) Cf. further the development of the parallel group consonant+*i* in *PODIUM pui*, *MODIUM mui*, *CORRIUM cuir*, *OLEUM huile*, *IMPERIUM empire*, *POSTIUS puis* and especially that of *AQUA ewe* (besides *aiwe*) *EQUA ive*, *SEQUERE sivre*. Moreover, the question of "Romance position" is still very much open to doubt; cf. *es* (APES), *assez*, *tiede*, *Estiefne*, *Jumièges*, *terre*, *nies*, *fienme*, *vieil*, *oirre*, *lonoirre*, *doivle*, *foivle*, *juéfne*, *ues*, *nueit*, etc., as against *at*, *asne*, *malade*, *anne*, *jofne*, *Estefre*, *seule*, *reule*, *dette*, *erre*, *tourre*, *manege*, etc. Although some of these differentiations may be due to some analogy, it would be difficult to show the probability of such or any other secondary influence for *all* the forms concerned. I feel sure that it depended entirely on the greater or less stress a word happened to have in fluent speech. Cf. MODERN LANGUAGE NOTES i, 110 ff. All these differences are indeed easily accounted for by an explanation which is of course but a hypothesis, but which has perhaps the advantage of greater likelihood as compared with other ideas of a similar character.

I do not hesitate then, to recognize the result of consonant+*u* in the *f* of all the French words mentioned above. *Soif*, *faudestuef*, and the doubtful *pief* (Tobler in the *Caix-Canello Miscellanea*, 72; Groeber in *Zs.* x, 293) owe their *f* to analogy, and it has been explained above that wrong linking was much favored by the conditions of final *f* and *t* in Old French. *Pecchief* may have been in-

<sup>2</sup>Cf. G. PARIS, *Romania* XIV, 157 ff., and again NEUMANN, *Literaturblatt* VI, 305 ff. The mere fact that of two such scholars as PARIS and NEUMANN, the first believes that cons. +*u* did not form position, while the latter is convinced of the contrary, seems to show that here, as often, the truth is between the two extremes.

It is true, as NEUMANN says, that *sivre*, *ive* can no more than *lit*, etc., be quoted as not forming *Latin position*; but they show the prolonged effect of TEN BRINK's law and are therefore of importance where *Romance* or *Gallo-Latin position* is concerned.

fluenced by *mechief*; *maugref* by *gr(i)ef*; *-buef* by *bövem*, according to Groeber; and the forms *Beuves*, *Bouvin*, *Buovo* may perhaps be quoted in favor of this analogy.—As to *fief-fieffer*, it seems to me that we should rather expect the group *fief-f(i)ever* to be the regular correspondence; cf. *grief-gr(i)ever*, *chef-achever*, etc. I understand the *ff* of *fieffer* in another way: the analogy of *chaufser*, *calfar*—CALEFACERE seems to justify the assumption that the common formula *feodum facere* grew together to *seoffacere*, which, by contraction and change of conjugation, became *seoffar(e)*. This may then have favored the development and persistence of the labial in the noun.—*Soif*, as we learned from SCHUCHARDT, followed the *f*-forms of *boivre*: *jo boif car j'ai soif*.\*

GUSTAF KARSTEN.

Indiana University.

Since the above was in type, I find that ASCOLI has published in *Archivio Glottologico* x, 2, pp. 260 ff., another essay connected with our subject, entitled "Il tipo gallo-romano *seuv*=SEBŌ etc."

This essay is a reproduction of ASCOLI'S 'Widmungsschreiben an Francesco d'Ovidio, Sprachw. Briefe, i-xvi,' "con qualche omissione e alcune aggiunte," repeating, and defending against the objections of W. MEYER and GROEBER (*Zs.* xi, 283-288), the Gallo-Roman "attrazione," which in a sarcastic note (cf. 'Sprachw. Briefe' x) he again explains as anticipation of the final vowel, protesting against labialization of the intermediate consonant. He also thinks it necessary again to insist that he has "il più profondo rispetto per la scienza in generale e in specie per la fisiologia e anche per la psicologia."

This certainly nobody would ever venture to doubt, nor should we deny that a man like ASCOLI may claim the right to use such expressions and to use them in such sense as he chooses. We only protest against vague expressions, because others, *dei minorum gentium*, might very soon hide under general

\*This article was intended for our March issue but a delay in the mails prevented it from reaching us in time and consequently it appears with postscript in the present number.

Eds.

terms a lack of clearness in their own ideas. This must be avoided, and therefore we should have been thankful to ASCOLI if he had vouchsafed to tell us, in simple language, whether his "attrazione" must be considered a merely psychological process, or whether it is due to physiological causes also. If the latter be the case, we must protest against the possibility that any sound can influence another element of speech, unless both are in immediate connection with each other, the line being unbroken by any intermediate element which remains intact. The modern Piemontese-Ligurian *boin*=BONI cannot prove anything, because the *n* may very well have been palatalized when the *i*-sound was developing before it; and the same with the other forms. So I continue to consider any such "attraction" as *Umlaut* in the above-mentioned sense of the word. The practical question now is, did this "attrazione" or *Umlaut* take place in French under all circumstances, as ASCOLI says? Theoretically there is no objection to such a law, and I am especially glad that ASCOLI, in the course of his investigations, has had occasion to state once more the fact that all unaccented vowels in Latin did not fall at the same time, but that long vowels naturally had more *tenacità* than short ones. In fact it has always been one of my favorite ideas, that no mechanical law will ever be found covering the disappearance of unaccented syllables, their existence being entirely at the mercy of the *momentary conditions* of speech; but that, generally speaking, *long syllables* offered the *longest resistance*; and I have brought this into connection with similar features in TEN BRINK'S law (cf. MOD. LANG. NOTES i, 210-227). Moreover ASCOLI, by making his Gallo-Roman law appear to be the natural consequence of parallel processes in the language of the original Celtic race, opens to our eyes such a wide and dazzling perspective, that at first sight one feels inclined enthusiastically to accept the new discovery of our master; and I confess that when I first read the 'Widmungsschreiben' I came very near giving up all my previous notions as regards our case; but there are reasons which prevent me from adopting ASCOLI'S law:

1. According to ASCOLI we should have to admit a sound-change *niud*: *nivd*; *antiug*: *antivg*, etc. I, for one, think it simply impossible that *iu* before consonants should become *iv*, the opposite change being the only probable one in French. It is not possible, either, to propose a series *niud*, *niu*, *niv*, because—and this leads us to the

2d objection—final *d* does not disappear in prehistoric French, and we should expect therefore to find in Oldest French forms like *niud* etc., which, however, do not occur anywhere in the language.

3. Even if the intermediate type *\*niud*, *\*antiug* may be supposed to have existed in the language without ever occurring in the preserved documents,—a fact which in itself is not at all impossible,—is it not strange that phonetic conditions like final *ō*, which occurred so frequently in Latin, should have left so very few traces in the whole French language? The rare occurrence of a certain phonetic development is, of course, the more natural, the more its conditions are restricted, as is the case in our own theory: *nidu*+vowel: *nidy*: *niv*: *niv*: *nif*.

One point in my theory I seem not to have treated thoroughly enough, because I really did not think that any difficulty could arise as to the question whether *u* could become *v* and *f*. This has been denied by W. MEYER and GROEBER (*Zs.* xi, l. c).

It is true that ASCOLI has already thrown the weight of his authority into the other balance, but, as we have seen under number 1, we cannot avail ourselves of his assistance, since his own proposition seems to us altogether impossible. Accordingly, we must answer for ourselves.—MEYER does not believe that *u*, being bilabial, would become dentilabial *v*. It might be difficult to hold to this objection in principle, when we think of Germanic bilabial *uu* becoming bilabial fricative *w* in South German, dentilabial *w* in North German, and occasionally *f* in North German dialects; e. g., Goth. *weis*, S. G. *wir*, N. G. *wir*, Soest. *fui* (cf. HOLTHAUSEN, 'Soester Mundart.') Compare, further, Norwegian *f*, which according to HOFFARY was bilabial in Old Norse. In Gallo-Roman itself Indo-Germ. *u* as well as *g<sup>2</sup>*, *g<sub>u</sub>* became

dentilabial *v* (VANUS, VENIRE). In short, the transition of *u* to dentilabial *v* is an entirely common one, and the question can only be, does it agree with French sound-change? GROEBER admits that Germanic *u* became *v*, as is necessary for his etymology *fēhu*: *fief*. What the difference could have been between Germanic *u* and Latin *u* is hard to see; but, of course, any statement based on personal convictions may be supported, as long as nothing militates against it. So we shall have to look out for instances among French words of Latin origin;—and I wonder how W. MEYER and GROEBER explain forms like *janvier*, *veuve*, *veuf*, *antif*.

G. K.

#### STRONG VERBS IN AELFRIC'S SAINTS.—I.

Of the thirty-nine homilies mentioned in the table of contents prefixed to the MS. of the 'Saints' the first and second parts of SKEAT'S edition contain 1-23. The 'Interrogationes Sigewulfi' (I. S.) forming number thirty-seven is edited by MCLEAN in *Anglia* vii, 1. These texts form the basis of this study.

The plan of the work is as follows. Adopting the classification of SIEVER'S grammar, there is first given a list of all verbs that occur in each class in the forms which their infinitives have, or would have according to the analogy of the forms that occur. If the verb is not used without a prefix it is preceded by a hyphen, and the prefixes with which it is used are placed in alphabetical order after each verb.

The citations are arranged below in the order of the ablaut-vowels, so that all forms with like vowels appear together. Where all is regular according to West Saxon standards, I have not thought it necessary to cite every passage, but I have endeavored to give one citation for every form that occurs. Where there is any irregularity, or where two spellings are used for the same form, I have given the citations in full. The references are to the pages of SKEAT and to the lines of the 'Interrogationes.' All marks of accent or quantity are omitted except in so far as they occur in the MS. Here I have given all cases where



an accent is used over a short ablaut-vowel, but have given only partial citations where it is used over long ones. I have used *ð* as medial and final and *þ* as initial, without regard to the MS. reading except in special cases.

Some notes on the endings may best be placed here.

The 2d, 3d sing. of the present indicative is always in the short form, except *wiðstandeð*, I. S., 229, and has regularly umlaut when possible. An *h* suppressed in the infinitive reappears regularly (*flyhð*, *pyhð*, *sihð*, *fehð*, etc.). A double consonant is simplified (*windð*, *fylð*), and *ðð*, *tð* become *t* (*tt*), while *dst*=*tst*, or *st* (*fiut*, *bitt*, *fiust*, *brytst*, etc.).

When final, *h* takes the place of *g* (*stah*, etc.), and double consonants are usually simplified (*ongan*, *feol*), but there are many exceptions noted in full below.

In endings *a* is occasionally used for *e*, e. g. *forleosa*, 108, but as these are usually noted in the text by a '(sic)' it is not necessary to notice them further here. Great confusion exists between *en*, *an*, and *on*, though the infinitive and past participle suffer less than other forms. The following examples will suffice.

*en* for *on*, *forleten* 388, *ongunnen* 12, 32, *begeaten* 92.

*en* for *an*, *gehealden* 24, *tosceaden* 20, *unbinden* 222.

*an* for *en*, *acoman* 252, *beswican* 10, 72, *tocneowan* 48.

*an* for *on*, *ongunnan* 12, *becóman* 28. *coman* 92, *gewytan* 96.

*on* for *en*, *beswicon* 242, *eton* 290, *wrecon* 484, *sprecon* 530.

*on* for *an*, *tobrecon* 130, *beaton* 98, *winnon* I. S. 280.

*e* sometimes takes the place of *að* where the pronoun is suffixed, e. g. *sprece we* 286, *sceole ge*, 352, *cweðe we* 382, and of *en*, e. g. *bruce ge* 522. In a similar way *an* is used in *faran us!* (let us go) 500, *lætlan hi gelangigan* (let them be summoned).

The construction of *wesan* with the present participle, which is so frequent in two of the Blickling Homilies and is occasionally found throughout that text, occurs here so far as I have observed only in *wæs þeonde* 194, and in the 'Seven Sleepers' (which as we shall see in

what follows presents many peculiar forms) four times, *wæs spreccende* 510, 522, *wæs onsitende* 516, *wæs farende* 531.<sup>(1)</sup>

The lists which follow contain 163 strong verbs. Of these forty are used only without prefixes, sixty-one are used always with prefixes, and sixty-two are used both with and without, though in several cases the simple forms are very rare. These are noted as they occur. The division by classes appears in the following table:

Always with prefixes	1	2	3	4	5	6	7	Total.
	12	6	14	5	5	9	10	61
Always without prefixes.	5	10	5	1	3	5	11	40
With and without prefixes.	9	10	18	3	8	4	10	62
TOTAL.	26	26	37	9	16	18	31	163

#### CLASS I.

*Bidan a-*, *and-*, *ge-*, *-bitan a-*, *drifan ofer-*, *aweg-up-*, *-dwinan for-*, *flitan*, *-glidan ofer-*, *gnidan*, *-gripan ge-*, *huigan under-*, *-lifan be-*, *ridan*, *-risan a-*, *ge-*, *scinan*, *scripan ge*, *sigan on-*, *slitan to-*, *-smitan be-*, *umbe-*, *spiwan a-*, *stigan a-*, *ofer-*, *swican be-*, *ge-*, *-swiðan ofer-*, *þeon ge-*, *ofer-*, *-witan at-*, *ge-*, *-wreon a-*, *on-*, *writan a-*, *-wriðan ge-*.

*Swican* occurs but once without a prefix, *swicað* 352, which may be weak, for it is third person singular, but its meaning is that of the strong verb. *Writan* occurs but twice, 328, 334 (*writan*, *writenne*); the forms with the prefixes are very common.

The infinitive, imperative, present participle and present tense have the regular *i* or *í*. Examples are *gebíde* 84 and *biðað* 358; *drifan* 278, *awegdrifan* 166, *oferdrifan* 36, *drifð* 530; *flitan* 292, *flitende* 88; *belifð* 166; *arisan* 234, *arisan* 510, *aris!* 158, *gerisð* 6; *scinendan* I. S. 143, *scinð* 468, *scinað* 22, *onsigendan* 242, *sliendan* 206, *oferstigan* 12, *stihð* 12, *astihð* 12, *beswican* I. S. 268, *beswicð* I. S. 250, *oferswiðan* 240, *oferswið!* 246, *oferswiðe* (1) I. S. 272;

<sup>1</sup> I will take this opportunity to call attention also to the use of *u* for *f* once in *byuigende* 206, (*bifigende* 212); of *eo* for *e* in *feorde* 154, and to the constructions *gange him* (let him go) 444, *hine gebiddan beo* ("continue in prayer") 288, *oferswiðendum* (not to be conquered) 310, *for lætan* (to be rejected) 336, *to gebiddene* (to be adored).



*pihð*, *gewitan* 166 (twice), *gewit!* 170 (twice) 476, *gewit* (3) I. S. 202; *writan* 334, *writenne* 328, *awritan* 510; *gewriðan* 202, etc.

*y* is used for *i* in the following cases: *scy- nende* 420, *scynð* 258, 436; *spywð* 272; *geswycð* 272; *gewytan* 20, *awrytene* 82.

*eo* occurs regularly in *peonde* 194, 280, 322, 440, *gepeo* (subj.) I. S. 491. The preterit and past participle of *peon* follow the second class.

The preterit singular 1, 3, is always *a* or *á*. Examples are *gebád* 108, *abát* 126, *oferdráf* 232, *fordwán* 166, *oferglád* 220, *hmáh* 122, *under- hnah* 340, *beláf* 138, 390; *rád* 62, 162; *aras* 150, *arás* 52, *sah* 436, 502, *sáh* 528, 538; *spaw* 264, *aspáw* 32; *stáh* 12, *astah* 110, *astáh* 144, *ofer- stah* 330; *geswac* I. S. 19, 22; *geswác* 44; *ofer- swað* 24,<sup>(2)</sup>

The 2d sing. and plural and the subj. preterit have *i* in all cases. *Abite* (subj.) 126, *updrifon* 490, *gegrifon* 30, *belifon* 112, 138, 254, *scinon* 254, *to sliton* 492, *gewite* (subj.) 224, *ouwrige* (subj.) 166, *owriton* 6. So also the past participle *gescrifene* 282, *besmitene* 94, *unbesmit- enum* 94, *beswicane* 10, *beswicen* I. S. 32, *ætwwiten* 524, *awriten* 5, 434 MS. U., I. S. 95, etc.

*y* for *i* occurs in the past participles *besmy- tene* 46, *awrygennysse*, *awryten* 20, 24, *awry- tan* 434, *awrytene* 246.

*i* for *i* in *stigon* 490; *eo* for *i* in, *onwreogan* (p.p.) 534.

#### CLASS 2.

*Beodan a-*, *be-*, *for-*, *ge-*, *brucan*, *bugan a-*, *for-*, *ge-*, *on-*, *ceosan ge-*, *ceowan*, *creopan*, *dreogan a-*, *fleogan*, *fleon æt-*, *for-*, *fleosan-*, *geotan a-* *be-*, *hleotan*, *-hreasan of*, *hreowan leogan for-*, *-leosan for-*, *-lutan a-*, *-lucan be-*, *reocan*, *sceofan a-*, *be-*, (also *scufan*), *sceotan a-* *be-*, *-sleopan to-*, *spreotan*, *sucan*, *supan*, *teon a-*, *bè-*, *forð-*, *ge-*, *of-*, *ofer-*, *ut-*, *purh*, *yð* *peon* (in the preterit and past participle, see 1.)

The infinitive, imperative, present participle, the 1st sing. and plural of the present indica- tive, and the present subjunctive, have *eo* or *u*

<sup>2</sup> Else always weak, e. g. *oferswiðde* 340, 344, *oferswiðdod* 240, *oferswyðdon* 216; *ofer- swiðed* 252, 374; *oferswyðed* 252, 358, 360; *wat* 96, *gewát* 32, 66; *awrat* 122, 232, I. S. 48, *awrát* 58, *wrat* 232 MS. B., *gewrað* 252, etc. *Scinan* has *scean* 102, 110, 178, 204, 250, 322, *sclán* 92, *sceán*. 178.

(*ú*). Examples of *eo* are: *bebeode* (1) 22, *gebeodon* (subj.) 6; *ceosan* 32, *geceosan* 172, *geceos!* 176, *gecēos* 300 W., *ceowað* 120; *creo- pende* 14, *adeogan* 160, *fleogendum* 400, *æt- fleon* 12, *fleo!* 300, *flēondan* 416, *fleo* (subj.) 214; *hleotan* 370, *hleotað* 370, *hreowan* 492 (twice); *forleose* 214, *forleosa* (2) (subj.) 108; *reocendes* 170; *sceofan* 312, *besceofan* 182, *asceofon* (inf.) 404, *asceofan* 404; *ofsteon* 202, *ateoh!* 212, *ateoð* 22, *forðleoð* 460, *ateo* (subj.) 444 (twice), *ofsteo* (subj.) 216; *eó* is used in *oferteón* I. S. 354.

Examples of *u* are: *brúce* (subj.) 34, *búgan* 68, *abugan* 20 I. S. 224, *aubugan* 368, *gebugan* I. S. 481, *forbugan* I. S. 91, *buh!* 272, 380, *ge- buh!* 236, *forbúge* 20 (subj.); *belucan* 70, *beluc!* 212; *bescufan* 48 (twice), and 404 MS. Junius (twice).

The 2d, 3d present indicative takes *y* in *onbyhð* I. S. 300, *cywð* 112, *flyhð* 18, 334, 372, *forlyst* 280, *forlysd* 370, *spryt* 293 (twice), *bescyt* I. S. 260.

*y* becomes *i* in *bihð* 348, *lihst* 272, *lihð* 268, *tihð* 476.

*fleoð* 250, which is translated as the 3d sing. of *fleon*, is, I think, the 3d sing. of *flowan* and for *flewð*, (see 7, c).

The 1st, 3d pret. sing. is regularly *ea*. The examples are: *bead* 172, I. S. 389, *abead* 28, *forbead* 134, *bréac* 172, 62, MS. V, *beah* 140 190, 322, 384, *gebeah* 40, *geceas* 6, *creap* 448, *dreah* 216, *fleah* 54, 298, *leah* 278, *forleah* 276, *forleas* 20, *beleac* 74, *aléat* 190, *sceat* 54, MS. V, 404, MS. Jun., *asceat* 466, 396 MS. Jun., *seap* 60, MS. V., *teah* 50, 518, *utleah* 164, *purh- teah* I. S. 59, *peah* 24, 234, (see 1).

*æ* is used for *ea* in *bræc* 62, *scæt* 54. 250, *sæp* 60.

*é* is used for *ea* in *scét* 404, *ascét* 396.

*eo* is used for *ea* before *w* in *hreow* 510, *ofhreow* 300.

The preterit 2d sing., plural, and subjunctive has *u* always. Examples are: *abude* 28, *bugon* (subj.) I. S. 485, *gebugon* 188, *gecure* 198, *gecuron* 42, *crupon* 174, *drugon* 196, *forfluge* 204, *flugon* 204, 492, *luge* 274, *forflugan* (ind.) 38, *scufon* 246, *bescufon* 410, *suce* (2d ind.) 202; *ú* for *u* in *flugon* 492.

The participle has *o*, twice *ó*. The examples are: *beboden* 252, *forboden* I. S. 42, 195, *gebog- en* 188, *gebógenan* 30, *gecorenan* 30, I. S. 393,

500; *begoten* 182, *begotene* 324, *agotene* 98, 176; *ofhrorene* 298, (MS. *Faustina ofhrorene*); *forloren* 18, *alotene* 14, *belocean* 78, 190, I. S. 326; *gestoten* (? for *gescoten*) I. S. 325, (other MSS. *getogen*); *toslopen* 248, *toslopenum* 162, *getogen* 26, I. S. 325, *betogen* 458, *yðtogenan* 506; *geþogene* 280, *oferþogen* 62.

## CLASS 3.

*Belgan a-, ge-, beorgan ge-, berstan æt-, to-, bindan ge-, un-, -blinnan a-, una-, bredan a-, æt-, for-, ge-, ofa-, to-, byrnan for-, ceorfan for-, ofa-, drincan a-, feohtan, findan a-, ge-, una-, frinan be-, -gyldan a-, for-, ofer-, -ginnan a-, be-, on-, unbe, helpan ge-, -hweorfan be-, -limpan æt-, be-, ge-, -meltan a-, for-, sincan a-, be-, singan ge-, springan a-, slingan, spurnan, stincan ge-, -stingan of-, -swelgan for-, -swellan to-, sweltan, swimman, swincan be-, -swingan be-, -pindan to-, -þingan ge-, windan æt-, be-, ofer-, winnan ge-, ofer-, on-, wurpan a-, be-, ge-, of-, to-, wurðan for-, ge-, yrnan be-.*

1. The present stem. (a) Before nasals *i* is regularly used. Examples are: *unbindan* 498, *unbinden* (inf.) 222, *unablinnendlic* 144, *drincð* 266, 354, *adrincað* 134, *gefindan* 504, *afindan* 130, *ougin!* 186, 246, 478, *aginne* (1) 498, *ouginð* 488, *gelimpð* 18, *belimpð* 20, 330 (thrice) *belimpað* I. S. 251, *besincan* 112, *singe* (1) 22 (twice), *slingð* I. S. 259, *stincð* I. S. 259, *swimmað* 14, *swincest* 88, *swincð* 380, *beswingan* 238, *winmon* (inf.) I. S. 280, *bewindan* 122, *oferwinnan* 362, *onwinnendum* 190, *win!* 284, *wind* 286, 304, I. S. 262, *gewinð* 364, *oferwinð* 188, *winne* (subj.) 340.

Before the endings *st*, *ð* the *d* in *findan*, *windan* is dropped and *ð* becomes *t*, e. g. *gebint* 476, *fint* 82, *fint* 202.

*y* is used for *i* in *ablynð* 470, *belympð* 416, *gelympð* 20, *gelympe* (subj.) 22, *wynð* 352.

In *befrinan* 372, *befrinne* 400, the *i* doubtless long but is not accented.

(b) Before *ht*, *rg*, *rf*, the regular vowel is *eo*. Cases of the 2, 3, indic. sing. do not occur. The examples are: *gebeorgan* I. S. 406, *gebeorge* (subj.) 138, *ceorfanne* 202, *ofaceorfan* 202, *feohtend* 282. Before *rn*, *y* is used: *forbyrnan* 178, *byrnende* 48, 140, 208, 490, *byrnenda* 204, *byrnendan* 140, *byrnendum* 106, I. S. 453, *byrnð* 208; *yrnan* 462, *yrnendum* 148,

*yrnað* 330, 370. In *berstan*, where the *r* owes its place to metathesis, no breaking takes place. The umlaut in the third person is *y*. *Ætherstan* 246, 530, I. S. 480, *ætbrytst* 266. After *w* we find *u*, with umlaut in the third singular to *y* in two cases, while *u* is retained in two. The forms are: *wurpan* 404, *gewurpan* 436, *awurp!* 188, *awurpað* 118, *awurpe* (subj. plural) 120, (MS. C. *y*), *forwurpan* (subj.) 358; *gewurðan* 514, *gewurðað* 12, *wurð* 120, 132, *wyrð* 120 MS. C., 152. Isolated is *geweorðan* 506, in the 'Seven Sleepers' which contains several other phonetic and syntactic peculiarities, (see below).

(c) Before *l*+consonant, *e* is used except after *g*, where *y* is found. The 3d sing. indicative has *e* in *gehelypð* 190, *swelt* 68, *æ* in *swalt* 18, and *y* in *formylt* 316, *swylt* 256, 272, 276, as well as in *forgylt* 382, compare *agyldan* 368, *ofergyldað* 198. The 2d sing. does not occur. Examples of *e* are *helpe* (1) 72, *forswelgan* 48, *sweltan* I. S. 88, 198.

(d) *Bregdan*(3) drops the *g* throughout (except in MS. U in the past participle *abrogden* 222, *abrogden* 226). The present forms are: *ætbredan* 116, *ætbrytst* 82, *abret* I. S. 137, *ætbrede* (subj.) 426.

2. The preterit 1st, 3d singular has *a* before nasals and *rn*, *ea* before *l* and *r*+consonant, though *eo* is regular in *heolp*, *sweolt* and *æ* in *bærst* and *bræd*. Before nasals *unbãnd* 122, *dranc* 266, *befran* 174, 310, 454 I. S. 12, 17, *befrãn* 72 (twice) 198, 200, 204, 214, 226, 310, 388; *began* 158, 160, 230, 242, 264, 296, 408, 414, 504 538, *ongan* 34, 228, 330 (twice) 352, 426, 452, 488, 520, *begann*, 36, 248, 502, 530, *ongann* 350, 538, *gelamp*, I. S. 240, *asanc* 112, *besanc* 48, *gesang* 104, *sprang* 294, 524, *asprang* 138, *stanc* 110, *swang* 494, *wand* 98. 217, 398, *bewãnd* 518, *ætward* 182, 414, *wan* 170, 246, 282. 340 (twice), 372, *onwan* 408, *onwann* 480. Before *rn*: *barn* 112 (twice), 208, *forbarn* 208 I. S. 462, *arn* 74, 88, 100, 136, 154, 180 (twice), etc., I. S. 217, etc., *bearn* 234. *Spearn* 174, 208, may be regarded as *ea* or as anomalous. Before *h*, *l*, *r*+consonant *ea*, in *gebealh* 64, 202, 394, *bearh* 518, *feakt* 284, *forgeald* 62, 340, *formealt* 250, *spearn* 174, 208 (see above), *swealt* 428, MS. D.,

*3frignan* is treated as a nasal stem, see (a), but the pret. *a* was certainly long and the *u* though not accented was probably so.

*awearp* 50, *ofwearp* 382 (twice), *towearp* I. S. 203, *wearð* 14, etc., I. S. 297, etc., *gewearð* 5, *forwearð* 30. For *ea* we find *æ* in *wærd* 20, *bærst* 98, 316, *tobærst* 48, 112, 248, 298, 312, 372, 404, 460, 466, (see *b* above), *swælt* 16 (twice). For *ea* we have *æa* in *wæard* 104, probably a blunder, and *eo* in *geheolp* 212 (with which compare the subjunctive *geheolpe* 462) *sweolt* 396, 428. \**Bregdan* has *bræd* 252, *ætbræd* 282, 424, *tobræd* 492, and, as if to indicate a lengthening in place of the *g*, *gebræd* 34.

3. The 2d preterit singular, the plural and subjunctive, are always with *u* except *geheolpe* 462 (subj.) (see 2). The cases are: *abulgon* 280, *geburge* 480, *burston* 422, *æburste* 528, *gebundon* 190, *brudon* 528, *abrudon* 528, *ætbrudon* 424, (MS. U *ætbrúdon* as complementary lengthening), *ofabrudon* 178, *forcurfon* 28, *druncon* 164, *drunce* 330, *fuhnton* 240, 406, *befrunon* 230, *forgulde* 136, *ongunnan* 12, *hulpe* 452, 492 (cf. *geheolpe* 462, see 2 above), *behwurfon* 236, *ætlumpon* 492, *formulton* 208, *suncon* 598, 316 (twice), *sungon* 240, *stuncon* 102, *gestunce* 110, *ofstunge* 142, *swulton* 300, 326, *beswunce* 276, *ætwunde* (subj.) 494, *bewurpon* 390, *towurpon* 46; *wurdon* 44, etc, I. S. 164, etc., *wurde* I. S. 403, 459, and once, with a neglect of the change from *ð* to *d*, *gewurðe* (subj.) 534, which like *geweorðan* 506 is from the 'Seven Sleepers'; *urnon* 208, 324, 378, 402.

The past participle has *u* before nasals and *rn*, elsewhere *o*. Before nasals: *gebundene* 36, *unbunden* 222, *afunden* 208, *unafunden* 78, *unbegunnen* 12, *gelumpen* 524, 530, *ætlumpene* 504, *topundenum* 64, *geþungen* I. S. 1, *geþungenra* 58, *geþungenran* 362, I. S. 502. Before *rn*; *forburnen* 110, 318. Before mutes and liquids except *rn*: *gebolgen* 38, *geborgen* 202, *forbroden* 470 (twice), *abroden* 222 (U. *abrogden*), 226 (U. *abrôgden*), *corfene* 204, *amoltenan* 130, *toswollen* 78, *aworpene* 342, *beuorpene* 390, *geworden* 422.

BENJ. W. WELLS.

*Jena, Germany.*

### THE GERUNDIAL CONSTRUCTION IN THE ROMANIC LANGUAGES, III.

We now come to the Syntax, which will be treated under two rubrics: 1st, The Gerund

without a preposition, and 2d, The Gerund with a preposition.

#### THE GERUND WITHOUT A PREPOSITION.

The most striking peculiarity of the gerundial construction in the early languages, especially those of France, is its infrequency as compared with modern usage. It is more common in verse than in prose, and this is explained by the fact, that when a writer starts a "leash" (*laisse*) whose assonance or rime requires *ant*, *ent*, (*ans*, *ens*) terminations, he is often driven to seek the construction and the use of words which will give him his rime or assonance. Could we call up the shades of the old poets and question them on the subject of verse-making, many of them would have to make the same confession in this respect as Baltasar del Alcazar makes of the consonants:

Porque si in verso refiero  
Mis cosas mas importantes,  
Me fuerzan los consonantes  
A decir lo que no quiero.

The freer use of the infinitive during the first stages of the growth of these languages doubtless exerted a great influence in preventing the rapid development of the gerundial construction, which at the present time has assumed such extensive proportions owing to the general discarding of the infinitive as a kind of verbal noun.

The following French and Provençal examples, selected as being the most noteworthy in this regard, will make plain the difference as compared with modern usage.

Et le fist mult bien à l'enz metre (modern: en  
les repoussant) si que grant pris l'en dona  
l'on.

Ville-Hardouin.

Si unt le clerç truvé par guerre e demander  
Prechant e batizant, ke ço fu sun mester.  
Math. Paris, Vie de S. Auban, 1291.  
Mais hardis doit estre en servir.

Jehan de Condé, B. 396,3.

Il falsait tel noise au venir (mod. en venant)  
que il sembloit que ce fust la foudre dou ciel.  
Joinville, Hist. de S. Louis, ch. XLIII.

Et y mist l'on au paiement faire le samedi.  
Ditto, LXXV.

Car il avait paour que il ne brisast le col au  
tourner.

Ditto, CI.

- Je li demandai comment ce estait que il ne  
metoit consoil en li garantir ne par noer.  
Ditto, CXXIX.
- E la amava e deleitava se en parlar de lieis.  
Bib. der Troub. XXXV.
- L'un an els fundemens lur cura,  
Lí autre en bastir la mura  
El altre en far lo mortier.  
Life of St. Enimia.
- Aisi se van ferir (might be: feren) cum cascus  
venc,  
No lor valo escut par un besenc.  
G. de Rossilho, 2180.
- Car ab çor franc tan m'afranc en amar.  
Anonym. Ballad.

Contrast the two following examples, in  
which infinitive and gerund are equivalents:

- Per la vila s'en van cridan.  
Die Kindheit Jesu  
(B's Denkm'ler, XXXIX).
- E totz los juzieus van cridar.  
Ditto.

That the language has lost much in force  
and ease of expression by abandoning this  
free use of the infinitives for other construc-  
tions can not be questioned; as the substitutes,  
which have been mostly supplied by the ger-  
und, are not as flexible for purposes of  
thought. One can not but feel this to be one  
of the lost beauties of the language; and the  
loss becomes more apparent, when we turn to  
the Italian, Spanish etc., in which the gerund-  
ial and infinitive constructions have grown  
side by side with each other and give to these  
languages a variety of expression unattainable  
in French. The Italian: lo scender questa  
roccia; al passar questa valle; gli costa caro  
questo diffamare altrui: Spanish: un secreto  
desearos; el huir la ocasion; el comunicar  
los males; cair fué mal castigado en non  
temer á Dios: Prov.: al camp levar, etc., had  
their analogy in: au doner le don, au passer  
la porte, à un terre monter, au prendre le  
congé, en cel tirer—expressions which even  
Montaigne could imitate (il se penoient du  
tenir le chastel, and: le paistre l'erbe est  
salutaire au jeune cheval), but which have  
now totally disappeared from the language.

One of the earliest and very common con-  
structions of the gerund is effected by its con-  
junction with the verb *aller*. When so used,  
*aller* may perform the part of a simple aux-  
iliary or copula and either expresses progres-

sive or iterative action, or these ideas may be  
altogether absent and the action of the princi-  
pal verb does not seem to be appreciably  
modified by the addition of *aller*. In other  
cases *aller* retains in part or wholly its  
motional signification and as so used may be  
replaced by almost any verb expressing  
motion. These two categories are not always  
clearly defined, certain cases being susceptible  
of either interpretation. As instances of *aller*  
as copula only and in which the fundamental  
meaning is completely subordinated to the  
principal verb, may be cited:

1. E tei tuz jurs apele, "K'alez vusdemandant,"  
Vie de Saint Auban, 818.
2. As eschies e as tables se vunt esbaneiant.  
Voyage de Charlemagne, 270.
3. Seignurs baruns, n'en alez mespensant,  
Pur Deu vus pri que ne seiez fuiant.  
Ch. de Roland, 1472.
4. Kar chevalchiez. Pur qu'alez arestant?  
Ditto, 1783.
5. De grant dolour se va ly ber pasmant.  
Roman d'Aquin, 1601.
6. Pour l'amour Dé nels alez espargnant.  
Ditto, 1633.
7. Voire moult plus, ce trovon nous lesant  
Dedans l'ystoire qui point ne va meutant.  
Ditto, 1666.
8. Quant li rois l'entendi, de coer va souspirant.  
Berte aus Grans Piés, 2542.
9. La paiz alout cherchant, les querre metre a fin.  
Roman de Rou, 1542.
10. Se li reis li alout de nule rien falsant.  
Ditto, 2544.
11. Fortment lo vant il acusand,  
La soa mort mult demandant.  
La Passion, B. 16, 6-7.
12. Or pri a tous les vrais amans  
Ceste chanson voient chantant,
13. Ainz y mouron que safon recreant,  
Ne que de riens nous augeon fouyant.  
Roman d'Aquin, 1635.
14. Li Tur vindrent assaillir à sa gent qui tout  
de gré s'aloient remanant.  
Trans. de Gull. de Tyr, Liv. VII,
15. D'ores en autres va sa colpe rendant  
A sa main destre aloit son piz batant.  
Guil. d'Orange, B. 65, 38.
16. Çà et là espandu par le chemin et li plus  
d'eus aloient dormant.  
Tr. de Guil. de Tyr, Liv. XII.

All of these examples either show plainly  
of themselves, or it may be gathered from  
the context, that the idea of actual motion in

*aller* is totally wanting, as much so as it would be in "go," if we should translate example 10 by the popular construction: if the king *should go* to deceiving him in any way.

In Nos. 1, 3, 4, 6, 10, the simple verbs: *demandez*, *mespensez*, *arestez*, *espargnez*, *falsout*, could be substituted without in any way modifying the thought. It is quite evident that *alez*, in the first line of No. 3, is the exact functional equivalent of *seiez* in the second line. We learn from the context of No. 2 that Charlemagne found the knights *s'éant*; hence "se vunt esbaneiant" means, they are in the act of enjoying themselves—progressive or continuative action. In 5 and 8 *aller* gives to the principal verb the notion of incipiency as well as progression; while "point ne va mentant," in No. 8, may imply that history is not *in the habit* of lying. In 11 and 12 it is possibly repetitive. How completely the idea of real motion could be overlooked may be learned from the last three examples (14, 15, 16).

It is interesting to observe that old Johan Fischart uses the German *gehen* in a similar manner, in his translation of Rabelais, heading of chapter 4:

Wie Gurgelmiltsam, als sie mit dem kindlein Gurgellantule schwanger *gieng*, ein grossen wust kutteln frass und davon genas. The famous boast of Juno, in Virgil, offers a like instance of the copulative use of a verb of motion:

Ast ego, quae Divûm *incedo*, Jovisque  
Et soror et conjux.

In English it is a common idiom to say: to go mad, blind, etc.; and we in the Southern States are familiar with the negro lingo: done gone and kilt him=has killed him; but I was hardly prepared, when some months ago I was speaking of the death of a favorite dog, to have put to me, by a Hoosier acquaintance, the query: when did he go dead? or to find a writer in *The Nation* of August 4, 1887, (p. 89) speaking of somebody's horse going dead lame.

But returning to *aller* we see that, used as a simple copula, it may shade off into a number of fine distinctions, in which actual motion is not necessarily implied. At the present day

many of these features of *aller* are supplied by other constructions. Remnants of some of its functions are seen in:

L'entreprise suffit à prouver que l'étude du français va toujours prenant plus d'importance en Allemagne.

Romania, IX, 166.

Et des bouches au loin s'ouvrent avidement,  
A ces atomes fous que la nuit va semant.

Hugo, L'Anc.

Vous n'allez fréquantant que spadassins infâmes.

Ditto, Ruy Blas, I, 2.

expressions, in which the combination of the two verbs serves to indicate *progression*, *continuance* or *habit*, but only weakly or not at all that of motion. In translating the first sentence into English we should say: is daily becoming more important; in rendering the second, to be exact, we should probably have to make *va* subordinate to *semant*—sows as it goes; while the third is: you habitually associate with, etc.

A rather peculiar combination of *venir* and *aller* is found in the Roman d'Alexandre (B. 177.5):

Alexandres commande l'ost amener avant,  
Quar el bos as puceles vint aler deduisant.

In the formation of the compound tenses of *aller* in the senses above illustrated, *avoir* is generally, though not always, employed:

Et orent tant alé sofrant que il virent la Rouse  
À mains de demie lieue.

Ville-Hardouin, Ch. 94.

Tant est aléz Tiebalt son orgueil demenant.

Roman de Rou, 4089.

E com lo reis Felips avia anat plaideian  
sobre la riba de laiga.

Bil. der Troub. XXVI.

When *être* is used, the verb more commonly retains its fundamental meaning of motion:

Onc ne l'ot tel Aiquin ly amirez,  
Qui par la mer fuyant s'en est aléz.

Roman d'Aquin, 2517.

Par toutes terres est aléz cunquerant.

Ch. de Roland, 553.

Desus un pin i est aléz curant.

Ditto, 2363.

It is to be expected that constructions analogous to these of *aller* should be found with verbs of motion in the other languages.

Chè spero e vo sperando  
Che ancora deggio avere  
Allegro meo coraggio.

Federigo II, Rei di Sicilia.

Cuando dellos se despide,  
Lagrimas va derramando.

Rom. del Cid, CIX. (Voegelin).

Mirabanle las mozas y andaban cou los ojos  
buscandole el rostro que la mala visera le  
encubria.

Don Quij. Ch. II, pt. 1.

Por las venas cuitadas  
La sangre su figura

Iba desconociendo y su natura.

Garcilaso de la Vega.

Não soffre muito a gente generosa  
Andar-lhe os cães os dentes mostrando.

Camoens, Os Lus. I. 88.

E vereis ir cortando o salso argento  
Os vossos Argonautas.

Ditto, I. 18.

E non ai ges tel coratge  
Com li fals drut an,  
Que van galian.

G Faidit, B. 142, 10.

In most of the sister languages, other verbs of motion besides "go" are made to perform the office of copulas. In the Italian expression: *si venne accorgendo, venne* is not only a copula but has also the force of an adverb of manner—little by little he perceived.

Molti esempj potrei venir contando.

Vitt. Colonna.

The Spanish and Portuguese use, perhaps, a greater number of verbs of motion in this way than any of the others. In the former, *andar, ir, venir* are employed to express duration or gradual action, while *caminar, continuar, seguir* are confined to continued action. So Portuguese grammarians distinguish between *andar* and *ir*, the former being frequentative. Accordingly they say: *ando estudando as linguas antigas*, which means, I am making a continual and frequent study of the ancient languages; while: *vou convalescendo* would mean continuation in a progressive sense—I am getting better every day. The context of the two passages above quoted from the *Lusiads* seems to bear out this distinction.

Many cases arise in which it is not easy to determine whether *aller* is a copula or whether its action is coördinate with that of the gerund.

Li gañte qui estoit sor le tor les vit venir et  
of qu'il aloient de Nicolete parlant.

Aucasin et Nicolete, B. 283, 36.

Mais quant vois aucun mendiant,  
Qui de viellege va tranlant,  
Il t'apele por sa viellege.

Flore et Blanceflor, 762.

Povertade va gridando  
A gran voce predicando.

Giacopone da Todi.

In the first of these it is said that the guard saw *coming* the men whom Count Garin had sent to look for Nicolete and heard that they *were talking, or were talking as they went along*, about Nicolete. The other examples are not clearer, even when studied in connexion with the passages in which they occur.

SAMUEL GARNER.

Annapolis, Md.

POSTSCRIPT TO "CL, GL > TL, DL IN  
ENGLISH PRONUNCIATION."

In writing the article on "*Cl, gl > tl, dl* in English Pronunciation" for the last number of MOD. LANG. NOTES I had at hand only the first edition of Vietor's *Elemente der Phonetik und Orthoepie*. I have since been able to refer to the second edition of that work, and find that Vietor has added some valuable material on the subject, found in older German-English grammars. My supposition that *kn* was pronounced as *tn* before the first sound of the combination finally disappeared, is clearly proved there. According to Nicolai (1693) *k* before *n* in *know*, etc., sounds "*fere ut t*." Koenig (1706) states that it is pronounced like *d*, "*doch muss das d ganz wenig gehört werden*." The articulation of the dental before *n* is of course very weak, and the following sonant makes it difficult to distinguish between *d* and *t*. Beuthner (1711) and Thiessen (1712) pronounce it as *t*; König (1715) as *d*; Arnold "*wie ein gelindes weiches d*." *G* before *n*, finally and in the interior of words, is already silent when initially it is still spoken, as Podensteiner (1685) remarks. None of these grammarians mention the pronunciation of *gn* as *dn*. In a grammar of the year 1748 *k* and *g* before *n* are given as silent (p. 171).

H. SCHMIDT.

Cornell University.

## CORRESPONDENCE.

## A PASSAGE OF 'BÉOWULF.'

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS: There is a passage in 'Béowulf,' the force of one word of which has, it seems to me, been misunderstood by all the translators, English and German. The passage begins at line 2724 of GREIN'S edition:

*Biowulf maðelode, hé ofer benne spræc,  
wunde wælbleate (wisse hé gearwe  
þæt hé dæghwila gedrogen hæfde  
eorðan wynne; þá wæs eall sceacen  
dógorgerimes, deað ungemete nēah):  
"Nú ic suna mínum syllan wolde  
gúðgewédu," etc.*

THORPE, KEMBLE, GARNETT, ARNOLD, WACKERBARTH, GREIN, ETTMÜLLER, and HEYNE, all make Béowulf speak of his wound, and in the glossary to HARRISON and SHARP'S edition of 'Béowulf,' *ofer*, in the first line of the passage, is defined 'about, of, concerning:' *hé ofer benne spræc*, 2725.

But does not the passage really mean that Béowulf did *not* speak of his wound? He knew that it was fatal, and that his end was near, and he had other things more important to speak about before he passed away.

The force of 'ofer' has, I think, been misunderstood by all the translators I've named. I would translate "*hé ofer benne spræc*," 'he beyond (of other things than) his wound, spake.'

If this is the correct meaning, and I'm quite sure it is, it is far more forcible than the one given by all the translators cited. What intervenes between "*Biowulf maðelode*," and "*Nú ic suna mínum*," explains *why* he spake of other things than his wound. It was needless to speak of that—fatal, as it would soon prove—and his mind was intent on the 'war-weeds,' in which he had performed his great deeds. He regrets that he has no son to whom he can bequeath them; or such regret is implied: "*Nú ic suna mínum syllan wolde gúðgewédu, þær mé gifede swá éniġ yrfeward æfter wurde lice gelenge!*"

After alluding to his brave, and strong, and not unjust, rule of his people for fifty winters, he tells his beloved Wígláf to go quickly, the

hoard to view under the hoar stone, to be in haste that he (Béowulf) may look upon the ancient wealth, the jewel-splendors, he has won,

*"þæt ic þý séft mæge  
æfter máððumwelan mín áldtan  
lif and léodscipe, þone ic longe héold!"*

His speaking not of his wound, suits better the character, too, of the great warrior.

HIRAM CORSON.

Cornell University.

## WOODWARD'S 'ENGLISH IN THE SCHOOLS.'

In their series of Monographs on Education, already more than once noticed in the NOTES, Messrs. D. C. Heath & Co. have rendered a service which entitles them to the thanks of teachers, the more so as these little books are not likely to "pay" in the direct commercial sense. The last of this admirable series is 'English in the Schools,' by F. C. WOODWARD, A. M. Professor of English in Wofford College, S. C., which, standing between HUFFCUT'S 'English in the Preparatory Schools' (noticed in March) and GENUNG'S 'Study of Rhetoric,' completes an excellent trilogy of "English" monographs for school and college. These monographs attest in a gratifying way the increasing interest in English study, which they are sure also to stimulate and promote.

We regret that space does not permit such notice of PROF. WOODWARD'S essay as its interest demands; yet it is hard to notice briefly a book which, however short (only 23 pages), tempts in almost every paragraph to the quotation of its incisive and striking, sometimes brilliant, sentences. PROF. WOODWARD writes clearly and strongly because his ideas are clear, and his convictions strong, upon the theme he discusses. He makes no doubt that the time has come—long since indeed—for a sharper assertion of the claims of English language and English literature to a fuller and sounder study in 'schools of every grade; for "English is the sole literature of the ninety-nine hundredths of our people and the best literature of the other hundredth;" and "by virtue of its mother-tongue quality it claims the right to coördinate and direct all other studies;"



while, for the lower schools generally, "so far as linguistic training is concerned, it is English or nothing." Though himself a classical scholar (and formerly Professor of Latin) PROF. WOODWARD asserts that "English asks no odds of the classics, even on a comparison of respective disciplinary values;" and if he does not prove his proposition to the satisfaction of the classicists, he certainly makes his argument very interesting to read and very hard to answer—very healthy reading, we should say at least, in connection with PROF. MORRIS' monograph, in the same series, on 'The Study of Latin.'

The chief topic of the book is an exposition of the logical character of English, and a plea for logical and analytical method in its study—freed from the dead formalism of the old Latin-English grammatical traditions. Nowhere have we seen the excellence and usefulness of logical analysis in language-study, or the fitness of English for logical discipline, so clearly enforced; and the reader, even if not altogether convinced, cannot help feeling the contagion of PROF. WOODWARD'S enthusiasm when he writes: "Grammarians of the old school may weep over our loss of inflections . . . but the philosophic scholar hails the unmaking of the Old English as the making of a New English, which first began to teach the world to smile and weep when Chaucer turned . . . into the fresh fields and pastures new that men have not yet found less fresh or new or sweet;" and . . . "the pedagogue shall find in the new speech a stronger and more available training than in the traditional methods and matter of the ancient languages," besides the "overwhelming advantage in the use of the mother-tongue as the training study of English-speaking children."

The Essay concludes with a suggestive chapter on the interest and disciplinary value of English *word-analysis*, the author contending that English "etymology, as a training study, may be successfully conducted without the intervention of any foreign language-study." This notice does poor justice to this admirable Essay. We commend the reading of it to all teachers, believers or Philistines.

EDWARD S. JOYNES.

South Carolina College.

## SPANISH IDIOMS.—II.

*Spanish Idioms with their English Equivalents, embracing nearly ten thousand Phrases, collected by SARAH CARY BECKER and FEDERICO MORA. Boston: Ginn & Co. 1887. 12mo. pp. 331.*

P. 71. *Dejar á uno la espina en el dedo* has a far wider and more general sense than 'to leave a malady imperfectly cured.' It means 'to leave a thorn in the flesh,' that is, to leave cause for anger, or a grudge behind in some one. Ya oigo al murmurador, diciendo la mala voz que huvo, rizarse, afeitarse y otras cosas que callo, dinero que bullian, presentes que cruzaban, mujeres que solicitaban, me *dejan la espina en el dedo*. Guz. de Alf. p. 191. The Portuguese say in a kindred, though not in the same, sense: O diabo lhe meta *rachas de cana nas unhas*.

P. 74. *Quien destaja, no baraja*. That *baraja* in this proverb means 'to wrangle,' was made clear long ago by the Marquis de Santillana's explanation: "Las cosas *concertadas* al principio quitan *diferencias* del fin," and this signification still survives in a number of other phrases, as in the proverb: Cuando uno quiere, dos no barajan (Marquis de Santillana), i. e. 'when one party is willing (to yield) the two do not quarrel,' or, as it reads more frequently: Cuando uno no quiere, dos no barajan, 'when one party is not willing (to quarrel), the two do not wrangle.' Sbarbi, Ref. VII, p. 5; Don. Habl. p. 559.

P. 96. *El infierno está lleno de buenas palabras*. We wish the authors had given us chapter and verse for this reading, which can hardly be considered the current one. St. Francis de Sales writes to Mme. de Chantal (1605): "Do not be troubled by St Bernard's saying that hell is full of good intentions and wills" (see Bartlett's Familiar Quotations, p. 317), and this is the version found in English as well as other languages. Deseaba sustentar este *buen deseo*, mas como de *aquestos están los infernos llenos*. . . Guz. de Alf. p. 290. The Italian says: Di buone volontà è pien l'inferno. Giusti, Prov.; L'inferno è selciato di buone intenzioni. Tomm.; the French: L'enfer est pavé de bonnes intentions, and the English: Hell is paved with good intentions,



S. Johnson (ed. Boswell, 1776); Hell is full of good meanings and wishings. Herbert's *Jacula Prudentium* (Works, London 1854, p. 307.)

P. 99. *No estar muy católico*. 'Not to be in good health' is only *one* meaning of this phrase, which has a far more general application. It is said with regard to things as well as animate beings, and refers to quality, disposition, character and health, the verb *estar* or *ser* being used as the case may demand. *Católico*, in the mind of the devout Spaniard, came to mean 'right,' 'genuine,' 'sound' in general. Estas visiones que por aquí andan, que no son del todo *católicas*. DQ. I, 47; En acabando de beber dejó la cabeza á un lado, y dando un gran suspiro dijo: ¡O hideputá bellaco, y cómo es *católico*! (el vino) DQ. II, 13; Viéndose bueno, entero y *católico* de salud. *ibid.* 55; Aporreado el rucio y no muy *católico* Rocinante. *ib.* 58. Cf. also: jurar como *católico* cristiano. DQ. II, 27. A Portuguese may be heard to say in regard to another whose displeasure he has incurred: Não está muito catholic commigo.

P. 107. *Aun hay sol en las bardas*, does not mean: 'There is *little* hope,' but on the contrary: (1) 'there is *still* some hope (left),' literally: 'the sun has not set yet.' It is the equivalent of the German: Es ist noch nicht aller tage abend, and the Italian: Non è ancora sera a Prato. Cf. Longfellow's "Behind the clouds is the sun still shining," Animo, ánimo (me respondi): ¿cuando te suelen á té arrinconar casos como este, Guzman amigo? *Aun el sol está en las bardas*, el tiempo descubrirá verdades; quien te sacó anoche del corral, te sacará hoy del retrete. Guz. de Alf. p. 276; *Aun hay sol en las bardas*, dijo Don Quijote; y mientras mas fuere entrando en edad Sancho, con la experiencia que dan los años estará mas idóneo y mas hábil para ser gobernador, que no está ahora. DQ. II, 3. Cf. also: *aun hay sol en los tejados*. Haller, Altsp. Sprichw. p. 444. A synonymous phrase is: *aun hay sol en Peral*. Me dijo que no dijese mal del día hasta que fuese pasado, porque *aun habia sol en Peral*. Esteb. Gonz. p. 350.—(2) According to Haller, l. c., this Spanish phrase, again resembling its German equivalent, conveys also some such a threat as this: 'We are not

done with each other yet,' or 'this is not the end of the matter.'

P. 109. *No hay olla sin tocino*. Compare: *El tocino hace la olla*, y el hombre la plaza, la mujer la casa. Guz. de Alf. p. 323; Ni olla sin tocino, ni boda sin tamborino. Sbarbi, Ref. I, 289.—*Mas dias hay que longanizas*: 'There is no haste.' This rendering, which corresponds with the explanation given by the Academy's Dictionary, does little justice to the full import of the saying. Its literal meaning of course is: 'there are more days than sausages,' and to this the Spaniard gives two applications: (1) There is still some hope left (cf. Haller, l. c., p. 444). Con todo, espero en Dios, que tiempo tras tiempo, y agua tras viento; y que por eso viene un día tras otro; *que más dias hay que longanizas*. Garay, Cartas (in Sbarbi, Ref. VII, 61).—(2) Time lasts longer than our provisions: 'we must make both ends meet.' En el gasto diario debes guardar tal *economía*, que las provisiones te duren todo el año; porque: *hay mas dias que longanizas*; y: Agosto y vendimia no son cada día. Sbarbi, Ref. V, 6; cf. VII, 20: Son mas los dias que las longanizas.

P. 139. *Jugar á cara ó lis*. Another version is: *jugar á cara y cruz*. Haciendo creer á Napoleón que una nación donde principes y reyes *jugaban la corona á cara y cruz* sobre la capa rota del populacho, no podía ser inexpugnable. Galdós, El 19 de Marzo, p. 127.

P. 158. *Mirar por el virote*, 'to mind one's own affairs.' A more accurate rendering would probably be: 'to take care of one's self,' 'to be on one's guard.' "*Y cada uno mire por el virote*, aunque lo mas acertado seria dejar dormir su cólera á cada uno, que no sabe nadie el alma de nadie, y tal suele venir por lana que vuelve trasquilado." DQ. II, 14. *Cada uno mire por el virote* (dijo el licenciado), pues ha de ir á todo moler; y no echen de vicio, que podría heder el negocio más ahína que piensan. Quevedo y Villegas, Cuento de Cuentos (in Sbarbi, Ref. VIII, p. 86. See *ibid.* the notes on this passage).

P. 195. *Quien las sabe, las tañe*; 'One should speak only of what one understands.' This is the meaning of the idiom, DQ. II, 59; but it has also another application, namely:

'He who knows a trade, will follow it.' Ama. Bien se yo que tu sabras hazer una vellaqueria, y esta no es virtud.—A. El *saberla* hazer no es malo, el *usarla* si.—Ama. Siempre oy dezir, que *quien las sabe, las tañe*.—A. No, sino que *quien ha las hechas, ha las sospechas*. Luna, Diál. fam. (in Sbarbi, Ref. I, 212). Desta manera vadearé mis males, como vieja escarmentada que arremangada pasa el agua; porque el que *las sabe, las tañe*, que ya duecha es la loba de la sogá. Garay, Cartas (in Sbarbi, Ref. VII, p. 65); cf. also Celestina, p. 15.

P. 208. *Aquí fué Troya, 'Fuit Troja'* (said of a place of which no vestige remains). As is sufficiently shown by the *aquí* of the Spanish idiom, it is not equivalent to *Fuit Troja*. Its idea is: 'Here is (was) an event as disastrous or fatal as the destruction of Troy,' as may be seen from the following passages: Si no fuera por los molineros, que se arrojaron al agua, y los sacaron como en peso á entrambos, *allí habia sido Troya para los dos*. DQ. II, 29; cf. 66.

¡Ay infelice de mí!  
Fingida su ausencia fué:  
Mas ha sabido que yo.  
De parte de Dios (*aquí es*  
*Troya del Diablo*) nos di . . .

Calderon, Dama Duende, II, 19.

Empieza á miliciar, duda, recela, cuando mira al salir del patio á su antagonista, y ¡*aquí fué Troya!* empezó el diálogo arriba dicho que tuvimos dificultad en interrumpir. Mesonero Romanos, Escenas Matritenses I, 177.

P. 219. *Son lobos de la misma camada*. Compare: *lobos de la misma manada*. Galdós, Doña Perfecta, p. 229.

P. 247. *Traer al retortero*, 'to distress one by overwork.' This fails entirely to render the import of the idiom. Its literal sense is, 'to drag one round in a twirl, from one side to the other.' From this spring the following significations: (1) 'to keep one constantly moving,' 'to give one no peace,' 'to harass one.' Esto fué el diablo, que empezó á decir que no habia de dejar roso ni velloso, ni piante ni mamante, y que *los habia de traer al retortero á todos*, y salga si es hombre. Quevedo y Villegas, Cuento de Cuentos (in

Sbarbi, Ref. VIII, 47; see also note to the passage).—(2) 'To lead one,' 'to control one completely.'

Cárdenas y el Cardenal,  
Y Chacon y fray Mortero  
Traen la corte al retortero.

Sbarbi, Ref. VIII, p. 48.

(3) to deceive one by false promises or flattery. Dict. of Acad. A synonym of this phrase is *traer al estricote*: Trae amor al estricote que es de muy mala ralea. DQ. I, 26; and *andar al estricote*:

Amigo, segund creo, por mi habredes conorte,  
Por mi verna la duenna *andar al estricote*.

JRoiz, 789, cf. DQ. II, 8;

Sbarbi, Ref. VIII, p. 64.

P. 250. *Me viene de molde*. The rendering, 'it fits me like a glove,' would hardly hold good in every case. *Venir (estar) de molde (como de molde)* means 'to come just right,' 'to answer the purpose exactly,' and corresponds more to the English 'to suit one to a T' than to 'to fit one like a glove.' ¿No le dije yo? dijo oyendo esto Sancho: sé que no estaba yo borracho; mirad si tiene puesto ya en sal mi amo al gigante; ciertos son los toros, mi condado *está de molde*. DQ. I, 35. Suplico á vuestas mercedes que se me dé licencia para contar un cuento breve que sucedió en Sevilla, que *por venir aquí como de molde* me da gana de contarle. Ib., II, 1; cf. II, 27, 53, 73.

P. 251. *Viene como pedrada en ojo de boticario*, 'to come inopportunately,' 'to be unwelcome.' This phrase, which occurs as often with the verb *pegar* 'to fit,' corresponds exactly to the German: *passen wie eine Faust aufs Auge*, and means 'to be entirely out of place.' Para celebrar la boda de otra señora igual en edad á mi doña Irene se hizo la siguiente redondilla, que *le pega como pedrada en ojo de boticario*. Sotomayor, Coleccion de Seguid. (in Sbarbi, Ref. IV, p. 129). Synonymous expressions are: (1) Cuadrar una cosa con otra como por los cerros de Ubeda. DQ. II, 43, and (2) *pegar como un par de pistolas á un Santo Cristo*, an expression very characteristic of Spanish phraseology. Es verdad que aquí puede decirse *aquello de que pega como un par de pistolas á un Santo Cristo*. Fern. Cab., La Gaviota, p. 33 (Brockh. ed.)

P. 255. *Quién vive?* 'Who goes there?' The most important and interesting signification of this phrase in Spanish is omitted in the 'Spanish Idioms.' It has the force of 'attention,' 'scent,' and *despertar un quién vive* means: 'to get scent of something,' 'to open one's eyes to something.' Ahora, ahora voy cayendo en ciertas cosas . . . las entrevistas del Duque con el impresario, la constancia con que esa Norma en ciernes asistía á las representaciones . . . ya se van *despertando mis quién vives*. Fern. Cab., La Gaviota, p. 205 (See the explanation of this expression, *ibid.*, p. 206). Por eso he tardado este largo tiempo en *darte* como si dijéramos *el quién vive* y exigirte que te casaras. E. Castelar, Santiaguillo, p. 163.

P. 252. *Al llamado del que le piensa viene el buey á la melena*, 'It is easy to obey those who are kind to us.' This can hardly render the thought of the proverb, since *venir á la melena* does not mean 'to obey willingly,' but rather 'to be obliged to obey,' 'to submit to one.'

Muchos pueblos estauan por las tierras al,ados,  
Que nunca de los griegos non serien ensayados;  
Mas quando a los Cyros uieron tan domados,  
*Venien a la melena* todos cabez colgados. Alex. 1781.

'No me hable con sonsonete,' dijo uno; 'que, al cabo al cabo ha *de venir á la melena*.'" Quevedo y Villegas, Cuento de Cuentos (in Sbarbi, Ref. VIII, p. 51; see note to the passage). Compare to this the force of *melena* in other proverbial expressions: (1) *asir* (tomar) la ocasion por la melena, 'to take opportunity by the forelock' (DQ. II, 31); *soltar* la ocasion de la melena (Esp. Ger. p. 128) traer á uno á la melena, 'to drag one by the hair,' 'to force one to anything against one's will' (Guz. de Alf., p. 229). The proverb in question, which, as may be remarked in passing, is omitted in Haller's collection, has very much the same import as the French: *celui louer devons de qui le pain mangeons*; and the German: *Wes brot ich schling, des lied ich sing*.

P. 254. *Al reves me la vesti y andese asi*, 'As I began this way, I may go on so.' This rendering is faithful neither to the letter nor to the spirit of the idiom. The pith of the saying lies in *al reves* 'the wrong way,' and its literal meaning is: 'I put it (the garment)

on the wrong way, but that may pass.' This phrase, therefore, characterizes the inertia, the *laissez-aller* of many people, and corresponds to the German idiom: *umgekehrt ist auch gefahren*. No echar la sogá tras el jarro, sino consolarse con que *al reves me la vesti, y andese asi*, que una herrada no es caldera, y la puerta pesada, en el quicio no pesa nada. Sotomayor, Coleccion de Seguid. (in Sbarbi, Ref. IV, 121). A fundarse en verdad *la inculpacion de desidia*, que los extranjeros nos hacen, el refran característico por excelencia entre todos los nuestros debia ser éste: *Al reves me la vesti, andese asi*. García Gutierrez (in Sbarbi, Ref. VIII, p. 227).

P. 266. *A brazo partido*, 'With bare fists,' 'unarmed.' This expression, taken from the art of wrestling, means literally: 'With a divided, with a bent arm;' and figuratively, 'with all one's strength.' Viendo lo cual, Sancho Panza se puso en pié 'y arremetiendo á su amo *se abrazó con él á brazo partido*, y echándole una zancadilla dió con él en el suelo boca arriba.' DQ. II, 60.

Los dos faroles divinos  
A luz *entera* luchaban,  
Ya que no á *brazo partido*.

Calderon, La Vida es Sueño, I, 6; cf. Mág. Prod. III, 491.

Gilote, á quien, por lo que se colige, le habia salido á gloria la misteriosa entrevista, cuando *á brazo partido* luchó con la desconocida dama para impedirle la fuga. María, Cantos pop. esp. I, p. 403.

The purpose of collecting the idioms of a language may be either a scientific or a practical one. A scientific treatment might present to us the phraseology of a language or group of kindred tongues, such as the Romance, in so far as it is illustrative of the civilization of one or more nations at a given point. Thus, it would prove both an interesting and instructive study to trace the influence of the religious history of Spain and of the Roman Catholic Church on the phraseology of the Spanish language. Think of the use of *cristiano* in the phrase *hablar cristiano*, 'to speak Spanish,' (DQ. II, 37), or in the sense of 'man' (e. g., S. Mill. 88; Alex. 1653; Rimado, 54); of *cristianismo* and *cristianillo* with the same signification (Guz. de Alf. p. 191; Proverb: Puerco fresco, y vino nuevo, *Cristianillo* al cementerio); of *católico* meaning 'genuine,'

'sound' (DQ. I, 147; II, 13, 27, 55, 58). Again, the aim of a scientific study of idioms might be to illustrate the syntactical side of the language (e. g., the use of prepositions as in *soñar con una cosa*, 'to dream of anything'). A collection of idioms intended solely to serve practical purposes, such as is the case with the work before us, evidently has for its object to help us in finding the English equivalent for a given foreign idiom, and, what is equally important, in ascertaining the foreign idiomatic expression for a given English idea. Whatever be the object in view, there must be method and order in the work if it is to accomplish its purpose. Now, it is the idea conveyed by an idiom or the syntactical usage contained in it that characterizes it as such; and it is according to one or the other of these essential features that idioms must be arranged, not by the word with which they begin or happen to begin in a certain passage or version; nor yet by the one or the other more or less important verb which they may contain. Who, for instance, would ever think of looking for the biblical quotation *el que ve la mota en el ojo ajeno, vea la viga en el suyo*, under the impersonal expression *es menester* with which Cervantes happens to introduce it (DQ. II, 43)? Yet, under the verb *es* alone can it be found in the 'Spanish Idioms'! By arranging their diligently collected material of "nearly ten thousand phrases" (which, it may be said in passing, are far from exhausting the wealth of Spanish phraseology) according to the ideas which they express, and providing the collection with a Spanish and an English index, the authors, it is believed, would have given their work incomparably more of the really practical value which they assuredly intended it to have.

New Bedford, Mass.

H. R. LANG.

#### A GOTHIC GLOSSARY.

*A Comparative Glossary of the Gothic Language.* With especial reference to English and German. By G. H. BALG, PH. D. With a Preface by PROF. FRANCIS A. MARCH, LL. D. Mayville, Wisconsin: Published by the Author. 1887. Part I. 64 pp., 8vo. Aai—Dails.

In this work the author has tried to combine a complete Gothic glossary with an etymological dictionary of the Germanic languages. As a Gothic glossary the book seems to be a careful compilation from the various older works on the subject, although some of the changes which the author has introduced are hardly improvements. Comp, e. g. are *arwjö*, where SCHULZE (and similarly STAMM-HEYNE) gives three meanings, each one followed by a reference; while our author gives first the three meanings in a different order and then the three references to the text, omitting the references to GRIMM'S 'Grammatik' and GRAFF'S 'Sprachschatz' found in SCHULZE.

In the etymological part of the work the author has not followed any existing model, and his way of finding occasion in a Gothic glossary to treat of words which have no cognates in Gothic is certainly original. A few examples must suffice. Under *alls* a whole column is given to a discussion of the second part of the N. H. G. *allmählich* and its cognates and compounds; under *ara* the O. H. G. *\*adal-aro* is mentioned, followed by the cognates and compounds of *\*adal*, including *Adalheid* and *Adalberaht*, etc.; under *auhns* the Mod. E. *stove* and its genealogy finds a convenient place; under *bairhts* we learn that in *Bertram* "-ram=Goth. *\*hrabns*, O. E. *hræfn*, m. Mdl. E. *raven*, Mdn. E. *raven*, N. H. G. *rabe*, m. *raven*;" under *baurd* the Mdl. Lt. *bordellum* with its derivatives is given, and the author tells us that the E. *bordel* has become obsolete and has been superseded by *brothel*, the history of which he now proceeds to give at length; under *baurgs* even *burgomaster* is brought in, and we are informed that "it is the Du. *burgemester* (*mester*=Mdn. E. *master*, Mdl. E. *maister*, from O. Fr. *maister*, from Vulg. L. *majister* (w. the accent on the *a*) for Lt. *magister*, master, chief, whence also O. S. *mëstar*, O. H. G. *meister*, M. H. G. *meister*, a learned poet, 'master-singer,' burgomaster, townmaster, N. H. G. *meister*, m. master)=M. H. G. *burge-meister* and *bürgermeister*, N. H. G. *bürgermeister*." All this in a comparative glossary of the Gothic language!

For what class of students can such a book be intended? With all the recent increase of

interest in Germanic studies it is not likely that the general public will ever buy Gothic glossaries, and as for professional students it can only be hoped that they will keep away from such a *pons asinorum* if they ever desire to get beyond the stage of philological dilettanteism. At a time when a large number of American colleges desire to become universities and offer, among others, advanced courses in Gothic, Anglo-Saxon, etc., it is of especial importance to bear in mind that a mere juxtaposition of more or less closely related words is not comparative philology and that to tell a student, as our author does, that the Gothic *baitrs* is the English *bitter* without giving him the least inkling as to the exceptional phonetic conditions, amounts to teaching the student the things which he should find out by himself and withholding from him just such information as he might expect to find in his book. Moreover, when the etymology of a word is unknown, or very doubtful, the author refers us to DIEFENBACH. Now, is it likely that a student who has access to DIEFENBACH will not have access also to KLUGE, SCHADE, SKEAT and other authorities which are at everybody's disposal and upon which the present glossary is so largely based?

While we are thus compelled to differ with the author as to the usefulness of such a book (a matter which after all concerns the publisher more than any one else) it must be acknowledged that on the whole, the plan, such as it is, has been well carried out and the authorities have been carefully consulted. A few of the most apparent incongruities and inaccuracies might be mentioned.

While the author pays hardly any attention to the phonetic constitution of Gothic words, unless they happen to be mentioned in BRAUNE'S 'Grammatik,' in which case he gives the references, he frequently refers to the most elementary phonetic laws in Anglo-Saxon (rarely also in German), with which every beginner is familiar: e. g., under *aihvatundi*: O. E. *eoh* (*eo* for *e* by breaking); under *arbi*: O. E. *yrfe* (for *ierfe*, *irfe*, from *earfe*, by *i*-uml., from *arfe*, by breaking); under *awêpi*: O. E. *eowe*, (for *euwe*, from *eue*, the initial *e* being *i*-uml. of *a*), etc. Some of these phonet-

ic "asides" are clothed in strangely obscure and misleading language. Thus under *asneis* we read: "O. E. *earnian* (*r* for *s*=Germanic *z*, by rotacism)." If, as we do not wish to doubt, the author had the right idea of the process, it seems very doubtful whether any beginner would correctly understand the words "*r* for *s*=Germanic *z*," if indeed they can be so understood by anybody; and as to the expression "by rotacism," what else does it mean but that *z* becomes *r* because *z* becomes *r*? In regard to the last point, however, it would not be just to blame the author too severely for doing what hosts of philologists about him do.

Under *afstra*: "In Eff. G. the *f* appears as *ch* after becoming *achter* whence *äter* in *ätergescherre*, n., breeching (of a harness), *äterövemgen*, day after to-morrow." The change of *f* into *ch*, like other changes thus treated by the author, is not confined to the dialect of EFFEREN (near COLOGNE) but is common throughout the Low German; instead of "day after to-morrow," we should expect "the second day after to-morrow."

*Airzeis*. "Cf. O. E. *yrre*, (for *y*, from pre-Germanic *e*)." Why not also Germanic *e*? —*Ajukdups*. The Gothic suffix *-dup* does not correspond to the "Latin *-tud* in words like *longitudo*," but to the Lat. *-tut-* in *senectut-*, *virtut-*, etc. Comp. KLUGE, 'Nominale Stammbildungslehre,' § 132.—*Ahana*. Both *ahana* and *ahs* are here referred to an Idg. root *ak*; but the Gr. ἀχρη and ἄχρηρον which the author quotes from KLUGE must, as also stated by the latter, go back to an Idg. root *agh*.

Considering how far the author often goes out of his way to instruct the reader as to the origin of certain German or English forms, the omission of many cognates and derivatives that might legitimately have been quoted, is all the more surprising. Thus under *augjan* we miss *ereignis*; under *atjan* we find G. *ätzen*, but not its E. derivative *etch*; speaking of the superlative suffix in *astuma*, the author mentions the Lat. *optimus*, while *postumus*, *extremus*, and others with direct English derivatives are omitted; under *astumists* it would have been proper to mention *foremost* and the other double superlatives in English, etc.

The author follows his excellent guide, KLUGE, so closely that he rarely commits a serious error. In several cases he has evidently misread his authority, e. g. when he says, under *dags*: From stem *dago-* (kindred with stem of O. E. *dōgor*, m. n. O. N. *dōgr* from *dōgoz-*, day) which is supposed to be allied to Skr. root *dah* (for Idg. *dhag?*), to burn. Comp. KLUGE: "Zur Erklärung des germ. *dago-* (daneben angl. *dōgor*, anord. *dōgr* aus *dōgoz-*) hat man an die skr. Wz. *dah* (für idg. *dhag?*) "brennen" angeknüpft," etc. The author (or translator?) should at least do KLUGE the justice of quoting his words or forms correctly. The worst example of such carelessness is to be found under *balgs*, "prop. skin of an animal for holding liquors," (comp. KLUGE: "eigtl. die zum Aufbewahren von Flüssigkeiten abgestreifte Tierhaut"), where we are told that "pre-Germanic *bhelgh* answers to Idg. *barh* from *\*bharh*, to be large, be strong," an absurdity arising from the fact that the author interpreted KLUGE's *Ind.* as *Indogermanisch* instead of *Indisch*: "Die vorgerman. Form der Stammsilbe ist den Gesetzen der Lautverschiebung gemäss *bhelgh* und diesem entspricht im Ind. *barh* (mit aufgebener Aspiration im Anlaut) "gross, stark sein." It is to be hoped that the future installments of the GLOSSARY will at least be free from such serious mistakes.

HANS C. G. VON JAGEMANN.

Indiana University.

*Die Formalitäten des Ritterschlags* in der altfranzösischen Epik von DR. KARL TREIS. Pp. 124. Leipzig, 1887.

Les cérémonies accompagnant la promotion au grade de Chevalier nous ont été décrites et conservées dans bon nombre de documents; Du Cange et de Ste Palaye nous ont laissé, sur ce sujet, d'excellents mémoires et dissertations. M. Karl Treis s'est efforcé de nous présenter, dans l'ouvrage qui nous occupe, un tableau aussi détaillé et aussi fidèle que possible de ces mêmes cérémonies, telles que les ont décrites, à différentes périodes, les poètes de nos anciennes chansons de geste. Les nombreuses citations, toutes empruntées par

l'auteur à nos plus importants poèmes épiques, tendent à établir les faits suivants.

La classe inférieure n'était pas absolument exclue des rangs de la chevalerie. Une action héroïque, un grand service rendu au souverain, un brillant fait d'armes, étaient autant de droits qui lui donnaient accès à l'honneur si envié. Nos poètes ne semblent pas avoir fait d'une obscure naissance un obstacle insurmontable. Tout au contraire, ils prennent les futurs chevaliers dans toutes les conditions de la vie; et bûcherons, bergers, portiers, cuisiniers, voire même bâtards, reçoivent tour à tour les éperons d'or. Quant à l'âge du candidat, ils ne se sont pas montrés plus scrupuleux que pour sa naissance, et ils en font un chevalier dès l'âge de treize ans. Quant au droit de conférer la dignité de chevalier, nous savons qu'il n'appartenait qu'à celui qui était lui-même revêtu de cette dignité. Le père ou le grand-père du candidat étaient tout naturellement désignés pour remplir cette importante fonction. À leur défaut, le candidat était armé chevalier, soit par le roi, soit par un autre guerrier illustré. Mais, vu l'importance du rôle joué par la femme à cette époque, les poètes nous la représentent souvent conférant le grade de chevalier, à celui qui lui avait voué un culte spécial, ou l'avait proclamée la dame de ses pensées. L'apparition de la femme ne s'observe pas dans nos chansons de geste de première date, et elle semble indiquer un commencement de dégénération dans la chevalerie.

Le nombre des candidats, rarement restreint chez nos poètes, pouvait s'élever jusqu'à cinq cents et plus. Le grade de chevalier se conférait également en temps de paix et en temps de guerre, sur le champ de bataille et dans le palais des ancêtres. Une grande victoire, une fête de famille, l'anniversaire d'une naissance, fournissaient autant d'occasions. On choisissait généralement l'époque du printemps, et quand l'influence de l'église devint prépondérante les cérémonies eurent lieu aux grandes fêtes religieuses, telle que Pâque, l'Ascension, la Pentecôte, la Saint-Jean et parfois Noël.

Le bain servait de prélude nécessaire aux autres cérémonies. Le futur chevalier était assisté, dans son bain, par des jeunes filles, ou par des dames de qualité; elles présidaient

aux différents détails de sa toilette. Après le bain, le candidat se reposait quelque temps, puis ses compagnons le conduisaient à l'église ou il devait passer la nuit en prière. Le jour suivant, dès l'aube, il se confessait, entendait la messe, recevait la sainte communion et faisait une offrande à l'église. Ensuite, le candidat était revêtu de ses habits de chevalier et de ses armes. Ici les poètes ont donné libre cours à leur imagination et nous ont fait de pompeuses descriptions de la beauté, de la richesse des habits et surtout des armes du nouvel élu. Après avoir rappelé au candidat les devoirs que lui imposait la dignité qu'il allait recevoir, le consécuteur lui assenait de sa main droite un violent coup sur la nuque. La vraie accolade, qui consistait d'un coup léger du plat de l'épée, n'est, ce semble, pas mentionnée dans les chansons de geste. Ainsi armé, le nouveau chevalier montait de suite sur son coursier et donnait des preuves de sa force, de son courage et de sa dextérité à manier les armes. Le tout se terminait, quand l'ennemi en laissait le temps, par d'abondants festins et de grandes réjouissances.

En somme, la dissertation de Mr. Treis, sans nous apprendre rien d'essentiel concernant la chevalerie, nous offre un tableau consciencieux des cérémonies que nous trouvons décrites par nos anciens poètes, qui, à cet effet, s'inspiraient également de leur puissante imagination et des us et coutumes qui s'observaient encore de leur temps.

J. A. FONTAINE.

University of Nebraska.

*Die Journalisten, Lustspiel in Vier Akten.* von GUSTAF FREYTAG. Edited with Introduction and Notes by FRANZ LANGE, Ph. D., Professor, Royal Military Academy, Woolwich. New York, Henry Holt & Co., 12mo, pp. 178.

The editor of this book had a worthy purpose in view. Following the example of his countryman, Dr. Buchheim, who has done so much to elevate the standard of German scholarship in England and America, Dr. Lange has taken this sprightly comedy of Freytag's, one of the masterpieces of the

modern German stage, and endeavored in his notes "to show the same level of scholarship as the standard school editions of the Classics, . . . and to bring home to the student the practical result of such excellent books of reference as Skeat's 'Etymological Dictionary of the English Language,' Brachet's 'Dictionnaire étymologique de la langue française,' and Kluge's 'Etymologisches Wörterbuch der deutschen Sprache.'"

How nearly this ideal has been realized may appear from the following citations from the Notes.

P. 25, l. 25, "*bei ruhiger Prüfung, bei* is here used to express a possible ground on the realisation of which the reality of the effect is made dependent."—This is surely taking a long run in order to jump over a straw. The student could not well have missed the meaning of the phrase, if there had been no note at all.

P. 27, l. 6, "*gefurcht* . . . notice that the termination 'ow' in English words of Teutonic origin is in German words expressed by 'g' or 'ch,' as *borgen* 'to borrow,' *Sorge* 'sorrow,' *falbich(t)* 'fallow,' *mehlich(t)* 'mellow.'—This is, in the first place, a piece of hasty generalization, whereby an occasional occurrence is made a rule; but to compare the *ch* of *falbicht* with the *ow* in *fallow* is a blunder, and to compare *mehlich* with *mellow* is a worse one, for neither of which SKEAT or KLUGE can be held responsible. The German equivalent of *mellow* is *mürbe*, while *mehlich* is, of course, *mealy*.

P. 34, l. 3. "*Mondenschien=Schein der Monden*, the *en* is the old weak genitive (M. H. G. *máne* was also used as fem.=English moon) cf. *der Sonnenschein*."—Right, except that instead of *DER Monden*, he should have said *DES Monden*, the latter being the gen. of a weak masc. Opitz, Gellert and writers of their time declined *der Mond, des Monden(s)*, etc.

P. 38, l. 31, "*meinetwegen*, observe the *t* for grammatical *s* of the genitive of these compounds."—This mistake is so old that it begins to have "an ancient and fishlike smell." *Meinet* here stands for *meinent*, the *t* being parasitic; and this *meinen* is dative plur. agreeing with *wegen*; cf. *allenthalben*.



P. 40, l. 18. "*Schatz* from *schätzen*;" p. 54, l. 1, *schätzen* from *der Schatz*.—The Doctor's "*Schatz*" seems to be a sort of "boomerang" which comes back to its starting place. Even if the editor knows nothing of verb-derivation, a glance at KLUGE would have shown him that *Schatz* is the root-word.

P. 42, l. 26. "*Ressourcenfest* 'Conversation at the Ressource' (name of a Club)."—This conveys the idea that the name of this particular club was "*Ressource*," whereas *ressource* simply means *club*.

P. 56, l. 7, "*widerwärtig* from prep. *wider* and *wart's* (gen. of obsolete *wart*, related to *wert*, Eng. *worth*, from *werden*," etc.—This *wart* never had any existence save in the imagination of Mr. LANGE, the oldest form being *-wert*, and even this is never found except as a suffix. Its connection with *werden* is, at least, doubtful.

P. 59, l. 28. "*Backenstreich=Streich der Backe(n)*." The same error as p. 34, l. 3. *Backenstreich* is a compound of masc. *Backen* and *Streich*, as KLUGE distinctly says. Dr. L., however, like the Emperor Sigismund, seems to be "*super grammaticam*" and has, therefore, no need of reference to books.

P. 63, l. 2. "*Auf meinen Namen* 'to my credit.'"—It should be 'at my expense.'

P. 63, l. 6. "*nach vorn*" is not "coming forward," but "(speaking) towards the front (of the stage)."

P. 64, l. 14. "*Ich hab's satt*; notice the idiomatic expression with the indefinite *es*."—It would have been in place here to point out that this *es* is an archaic genitive. Thus, literally, 'I have enough of it.'

P. 64, l. 21, "*die Schuld tragen* 'run the risk.'" Not so, but, 'bear the blame.'

P. 67, l. 21. "*Recht, das ich an ihre Teilnahme habe*,—*Recht haben* governs *auf* (acc.), *Teil haben an* (acc.) and since the relative agrees in gender with *das Recht* the preposition *auf* governed by *Recht* should be expected instead of *an*."—Apart from the general mistiness of this note, it is unheard-of to say that a preposition is governed by a noun.

P. 82, l. 29, "*es liegt euch an mir*; . . . lit. 'you are lying near (on) me,'" it is an impers. v."—It is certainly a ridiculous literal translation. Better—"there lies for you (something)

in me,' i. e. 'there is something in me that interests you.'

P. 87, l. 15, "*es schickt sich für* 'it behoves.' *Es schickt* does not mean 'it behooves,' but 'is proper, becoming.'

P. 101, l. 12, "*ich lobe mir* 'I prize, I prefer;' the reflexive verb *sich loben* follows the rule of *sich denken*, *sich einbilden*, governing the dat. of the pers. pron."—Dr. L. falls into the error of calling *lobe*, in *ich lobe mir (das Land)*, a reflexive verb: *mir* is here ethical dative.

P. 126, l. 25, "*das halbe Wesen hat nichts getaugt* 'this half estrangement was no good.'" As a specimen of English, this sentence is certainly "no good."

P. 135, l. 9. "*Ohnmacht=ohn[e] Macht*."—This is a piece of *Volksetymologie* of which a Doctor of Philosophy ought not to be guilty. The old form of this word is *â-maht*, the *n* not appearing before 1450. Luther has *Ammacht* as well as *Onmacht*. This *â-* has nothing to do with *ohne*.

P. 137, l. 30, "*hebe Dich weg von mir lit. 'lift (heave) yourself away from me.'*"—The proper note here would have been merely a reference to Luke iv, 8, whence these words are taken *verbatim*.

O. B. SUPER.

Dickinson College.

#### BRIEF MENTION.

The Phonetic Section of the Modern Language Association of America being now occupied with the arrangement of a *Standara System of Sound-notation*, the following questions are brought before the Committee and before all those interested in the subject:

- I<sup>a</sup> Should the standard system of sound-notation be a physiological one, the sign for each sound indicating as nearly as possible the position or movement of the organs of speech?
- II<sup>a</sup> Or should at least a beginning be made in this direction, by introducing some of the simplest and most suggestive physiological signs?
- III<sup>a</sup> Can we expect that authors, publishers and readers are prepared to adopt such a system at once?



- I<sup>b</sup> Would you prefer a system on the basis of the conventional alphabets of European languages?
- II<sup>b</sup> Should this system be founded on a combination of different alphabets or upon a single one with a liberal use of diacritic signs?
- III<sup>b</sup> Should there be a common system for all languages, or a separate one for each of the principal groups?
- IV. Do you favor the adoption of one of the existing systems? if so, which do you prefer?
- V. Would you adopt this system without change or, if not, with what modifications?
- VI. Or do you wish an entirely new system to be arranged?

Please send a statement of your opinion to the Secretary of the Phonetic Section,

GUSTAF KARSTEN,  
Bloomington, Indiana.

We would call the special attention of our readers to the set of questions noted above and solicit those who are interested in phonetic work, of whatever kind, to give the committee the benefit of their suggestions on sound-notation. In the mixing of prevailing modes of transcription there must necessarily result more or less embarrassment, if not confusion, which it is hoped in large measure to obviate by a uniform system that shall receive the approval of scholars generally. The want of such consensus for indicating even the more elementary sounds, is daily felt, and must naturally become more marked as studies of this sort develop. It is believed that the experience of scholars in the practical working of existing systems has been sufficient to enable the majority of those now making use of them to agree upon a complete and consistent set of characters that shall be best adapted to actual linguistic needs. The present time would seem to be favorable for a careful consideration of the subject, and we would therefore recommend it to our readers with the hope that united effort in this direction may produce practical results beneficial to all classes of workers in phonetics.

As bearing upon this particular subject,

M. Paul Passy, Neuilly (Seine), France, has sent to the Secretary of the Phonetic Section of the M. L. A. of A. a manuscript containing a "Plan of organic alphabet," to be examined and taken into consideration by the Committee on Sound-notation. Paul Passy is known to the readers of the NOTES as the founder, organizer and for several years president of the Phonetic Teachers' Association; he has published some excellent books and essays, among which may be mentioned as especially useful and in fact indispensable to every conscientious teacher of French, 'Le Français Parlé' (Heilbronn, 1886), and a very able treatise on 'Modern French Phonetics' in Victor's *Phonetische Studien* I. Passy is also editor of *The Phonetic Teacher*, the organ of the Phonetic Teachers' Assoc. All this shows how well versed and deeply interested he is in Phonetics, and that the most careful consideration is due to the new alphabet which he offers. His plan is chiefly based on the same principles as Bell's Visible Speech and English Line Writing, and Sweet's Revised Romic. The most important difference is in the representation of "vowel-like" consonants (*w*, *j*), which are made like the corresponding high vowel, but with the voice-stem shortened. For practical reasons it is not possible to give here any specimens of the new alphabet. The manuscript will be sent to the different members of the Committee and, on application, to other members of the Mod. Lang. Association of America who may be interested in Phonetics. Further information may be obtained by writing to the Secretary of the Phonetic Section, Prof. Gustaf Karsten, Bloomington Indiana.

A book likely to be widely welcomed, is 'Fifty Years of English Lang. Selections from the Poets of The Reign of Victoria,' edited by Henry F. Randolph (A. D. F. Randolph & Co., New York). In four, not only beautifully but very carefully printed volumes, the editor has given a well-chosen anthology of English poetry from Southey and Wordsworth to Swinburne, O'Shaughnessy and Philip Bourke Marston. The work is particularly valuable as giving sufficient specimens of the less-known poets, whose scattered writings are

often very difficult to obtain. Students and teachers who have not access to exceptionally full libraries will find many very special wants supplied in these pages.

Vol. IX, No. 8, of the *Louisiana Journal of Education* contains a lengthy and interesting article by Professor ALCÉE FORTIER (Tulane University, New Orleans) on "The Fifth Convention of the Modern Language Association." The *Dial* for March has an appreciative review of SAINTSBURY'S 'Elizabethan Literature' by Prof. MELVILLE B. ANDERSON (State Univ. of Iowa, Iowa City). The *Open Court*, for March 15, offers us a scholarly article on "Goethe and the Development Hypothesis" by Prof. CALVIN THOMAS (Univ. of Michigan, Ann Arbor). The conclusion is to follow in the next number. The *Academy* (Syracuse) for March has a contribution on "The Worth of the English Tongue" by Principal WILLIAM K. WICKES of the Watertown High School.

An interesting paper has reached us, entitled: 'The Place and Function of the Normal School,' a paper read before the Michigan School-Master's Club, at Ann Arbor, October 22, 1887, by Professor A. Lodeman, of the State Normal School at Ypsilanti. The writer presents here, in a forcible manner, a series of considerations showing "that there is no necessity of limiting Normal Schools in the exercise of their legitimate function of preparing teachers for all the grades of the public schools," and then he goes forward to show, from the writings of educators in this country, the drift of opinion on secondary education, and to adduce serious objections to any limitations being placed on the Normal Schools.

The attention of readers who wish to inform themselves concerning the living German authors is called to a biographical work entitled: *Das literarische Deutschland* by Adolf Hinrichsen (Berlin and Rostock: C. Historffs Verlag). It is now appearing in a second edition, the first part of which, comprising the letters A—E, we have before us. The introduction, by Prof. C. Beyer, is written in an enthusiastic tone and it appears to us that the author's estimation of the present state of German literature is somewhat too optimistic.

There are in the body of the work, of course, many names of which nobody has ever heard; but the sketches are brief and to the point, and the work will be found useful by those desiring special information of the kind here presented.

Among the many periodicals more or less devoted to German literature there is none so important for our knowledge of contemporary German poetry as the bi-monthly *Deutsche Dichtung*, published by A. Bonz & Comp. in Stuttgart. Considering the ascendancy over the younger generation of immature German poets recently gained by the French realistic school, it is refreshing and elevating to meet again with true poetry in the columns of this journal. Its able editor, Karl Emil Franzos, who is favorably known as one of the best living German novelists, has not only gathered about himself the poets of established fame but also encourages rising talents by bringing them before the cultivated public. In addition to the poetical contributions we also find here short literary essays and sprightly reviews of contemporary poetry by leading scholars and writers. One of the principal features of the latest numbers has been the publication of a number of beautiful and humorous letters of Scheffel's, written at the time he composed his 'Trompeter,' and very valuable for a deeper understanding of this charming poem. The portraits of contemporary German poets which are given in each number form an attractive contribution to the value of this really "vornehme Zeitschrift."

*Wie Georg Brandes deutsche Literaturgeschichte schreibt*, is the title of a highly interesting article in the last number of Herrig's *Archiv*, written by Dr. Puls of Flensburg. The Danish essayist and critic, who has hitherto in certain circles passed for a great scholar, and who on account of the supposed profundity of his knowledge was allowed to express radical opinions and offensive criticism, is now suddenly exposed as a literary plagiarist of the worst sort. He has recently published a second edition of *Die Literatur des 19. Jahrhunderts in ihren Hauptströmungen*, the second volume of which, *Die romantische Schule in Deutschland*, Dr. Puls subjects to a

careful scrutiny. The result of the latter develops the fact that Brandes not only did not read the sources necessary for writing an original history of literature, such as he claims his to be, but that he has copied, in many passages *verbatim*, from the works of German investigators like Haym, Goedeke, Hitzig, etc. Had Brandes concealed his fraud in the comparative obscurity of the Danish language he might perhaps never have been discovered. But he had his book translated into German, thus giving another illustration of the not unfrequent phenomenon that scientific ignorance and incapacity are coupled with the impudence and *sangfroid* belonging properly to criminals. It may not be an agreeable occupation to expose such frauds, but the interests of science and literary morality vigorously demand it. And how many unprinted frauds may there not be in lectures, 'scientific' papers, and elsewhere, especially in countries where criticism is still developing and where a foreign language affords so excellent a hiding-place for the stolen wares! The time however will come when there will be an awakening to a higher sense of literary honesty, of frankly distinguishing between the *meum* and the *tuum*; and not until frauds and impositions are thoroughly exposed will a healthy development of science become possible. Indeed, the story of Brandes is sadly interesting and full of moral lessons.

The teachers of German among our readers will be glad to have their attention called to a periodical devoted exclusively to instruction in German: the *Zeitschrift für den deutschen Unterricht* by R. HILDEBRAND and OTTO LYON (Leipzig: B. G. Teubner). Everyone who is acquainted with the literature on this subject knows that there is at present no higher authority in matters concerning the teaching of German than Professor Hildebrand. This famous continuator of Grimm's *Wörterbuch*, and foremost living German philologist, was for many years a practical teacher before becoming professor in Leipzig; and his little book, *Vom deutschen Sprachunterricht*, based upon his long experience and upon his deep insight into the nature of the German language, has in many respects revolutionized German instruction. It is sufficient to say

that the present periodical is conducted in the spirit of the above important work by Professor Hildebrand himself and Dr. Lyon, one of his ablest pupils. Its contents are of a varied and many-sided character: pedagogical essays, plans for the laying out of German courses, interesting interpretations of classic authors, reviews of the current literature on the same subject, and many valuable practical hints and suggestions. We are sure that it will become an indispensable companion not only for teachers of German but also for those engaged in other branches of modern linguistic instruction.

A welcome text-book is BALZAC'S 'Eugénie Grandet' with introduction and notes by G. PETILLEAU of the Charterhouse, Godalming (London, Paris: Hachette et Cie; Boston: Schoenhof). Generally considered as the best product of the French novelist from the literary stand-point, it has the advantage, to English readers, of presenting an extensive and every-day vocabulary and of abounding in household phrases and idioms. A sketch of the author's life is prefixed, which might have been longer with profit to students. The abundant notes show careful editing. It is a book which can be recommended in all respects, not without regret perhaps that M. PETILLEAU "deemed it indispensable to alter certain provincialisms and to either modify or suppress sundry expressions," so that it is not an exact reprint of the original.

The same house publishes 'Récits des Temps Mérovingiens' of A. THIERRY, edited by H. TESTARD of the Royal Naval College of Greenwich. It is characterized by the same high grade of excellence seen in 'Eugénie Grandet.' The first three 'Récits' make up the volume, illustrated by cuts of Merovingian antiquities and historical paintings. An appendix brings together longer explanations of Mediæval laws and feudal customs than could conveniently find place in the Notes, which are none the less abundant in material. The usual genealogical table, map of the kingdom, and index biographical and geographical are not omitted. Instructors who have had reason to regret the lack of historical text-books will find here an important addition to that field in a most attractive and scholarly form.

*Über Strophen- und Vers-Enjambement im Altfranzösischen*, von Dr. Eduard Stramwitz (Leipzig: Gustav Fock, 1887), is a doctor's dissertation which contains a great deal of patient collecting and dividing. The run-on lines in Old French poetry are carefully collected according to the parts of the sentence which are allowed to run on into the next line. For some reason the author has overlooked the most violent cases of *enjambement* mentioned in Tobler's *Versbau*, p. 23, where a word is cut in two as in Canning's song:

I think of those companions true  
Who studied with me at the U  
-niversity of Goettingen.

It cannot be said that any very valuable results are brought out by this investigation.

D. C. Heath & Co. will issue soon *Schiller's Ballads*, edited, with an Introduction and Notes, by Henry Johnson, Longfellow Professor of Modern Languages in Bowdoin College. The Introduction deals briefly with the relation of the ballads to Schiller's life and works. It contains also, by way of illustration, selections from the best German criticism of the poems. The text is based on that of Goedeke's critical (*historischkritische*) edition of Schiller's poems, Cotta, Stuttgart, 1871. The notes include an English version of the words of Schiller's authorities, whenever the poet is known to have been indebted to others for the incidents of a ballad, and give every variant (affecting the sense) appearing in the texts published in Schiller's life-time. They have been written also with the constant purpose of assisting in the study of the poems, considered as literary masterpieces.

'The Genesis of Literature,' is the subject of the Phi Beta Kappa oration delivered last June at Marietta college by Professor J. H. CHAMBERLIN. The beginnings of literary expression are set forth in a pleasant and compact way, the relations of poetry and music are discussed, and the influence of rhythmical motion, as in the dance or in the march, on rhythmical utterance is insisted on. Primitive poetry is particularly characterized by the repetition of some more than usually harmonious phrase. Its development resulted in the

war-song, in which are contained the germs of both lyric and epic poetry. An agreeable feature of the oration is that the illustrations are drawn in great part from the songs of the American Indians; 'Hiawatha' is put under contribution, and we notice (p. 4) that no allusion is made to the Finnish poem; but rather we are led to infer that Longfellow drew his material from Dakota tradition.

Any one interested—and who is not?—in the reconstruction of the college courses will find profit in reading a paper on 'The Evolution of the College Curriculum' from the pen of President D. S. Jordan of the University of Indiana, which is now made public in a collection of articles entitled 'Science Sketches' (A. S. McClurg & Co., 1888). This essay is not unfittingly thus associated with the chapters of an eminent specialist in science; for we may indulge the hope that the time is approaching when the utterances of men who, by undergoing exact training in some branch of knowledge have become the embodiment of their own argument, will with peculiar confidence be heard in matters pertaining to the theory of education in general. There is a certain temerity of judgment which is given to warn against special scholarship as being a more or less abnormal product from which the graces of broad culture are necessarily excluded; how weak and short-sighted such a view is, will become more generally manifest when special scholarship has become among us less of a vision in prejudice and more of a reality.

---

#### PERSONAL.

In response to the wishes of a number of the lovers of German literature in Baltimore, DR. JULIUS GOEBEL gave during the months of February and March a course of public lectures on Goethe's 'Faust.'

Professor Henry R. Lang, has taken up the study of the Portuguese dialects spoken in New Bedford (Mass.). He is preparing to spend the summer in the Azores, the original home of a large part of this Portuguese Colony, which bears the name "Fayal." Besides this, there is at New Bedford a second

group of inhabitants from the Cape Verde Islands, which is likely to prove of great interest for the linguistic student.

Miss A. L. Morrow, a graduate of the Oswego State Normal School (N. Y.), has been appointed Instructor in Spanish at the University of Kansas (Lawrence). Miss Morrow was principal, during the last three years, of the Government Normal School at Rosario, Province of Santa Fé (Argentine Republic) and has been engaged for some time in compiling text-books for the public schools of that country.

Dr. W. L. Pearson has been appointed to the chair of Modern Languages in Penn College, at Oskaloosa (Iowa). Professor Pearson is a graduate (1875) of Earlham College (Indiana). In 1878 he entered the Princeton Theological Seminary, where he completed the course in 1881, meanwhile having taken the A. M. degree (1880) by doing post-graduate work in the Academic department of the College. At the time of graduation (1881), he also received the Hebrew Fellowship, for which he submitted a thesis on 'The Proper Interpretation of Ezekiel, chaps. XL-XLVIII.' He then went to the University of Berlin, where his Biblical studies were continued; and finally, in 1885, he took the Doctor's degree at the University of Leipsic. After graduating at Earlham College, Dr. Pearson taught for two years as Principal of Southland College, at Helena (Arkansas). He has written monographs on 'The Prophecy of Joel: its Unity, its Aim, and the Age of its Composition' and on 'The Genuineness of Genesis XLIX, 10.'

In a local report of the twenty-first annual convention of the California State Teachers' Association recently held in San Francisco, we notice the election of Prof. A. S. Cook to the presidency of that body. This event is of significance as marking the first explicit recognition of the leadership of the University of California in the educational matters of that State; in this view it is also a fitting event to precede the meeting of the National Educational Association which is to be held in San Francisco next July.

Professor Jesse T. Littleton has been ap-

pointed Assistant Principal in the Danville College for Young Ladies, at Danville, Va., where he has charge of the English, French and German courses. Mr. Littleton was graduated at Randolph Macon College, Va., in 1880, receiving the degree of Master of Arts. During the last three years of his college course, he was engaged in teaching Greek in the College. From 1880-1881, he was Principal of the Kanawha Military Institute, at Charleston (W. Va.); for the following two years he had charge of French and German in a Female College at Murfreesboro (N. C.); from 1883-1886 he occupied the chair of Greek and German in Wofford College (S. C.), and after one year's rest entered upon his present position.

#### OBITUARY.

FERDINAND LOTHEISSEN, Professor of the French Language and Literature in the University of Vienna (Austria) died on the 19th of December last in the fifty-fifth year of his age. In 1870 he was called to one of the Ober-Real-schulen of Vienna and shortly afterward, when the Seminary for French was established at the University, he was invited to occupy this position. His chief work, as is well known to our American readers, is his 'Geschichte der französischen Litteratur im xvii. Jhd.' (4 vols., 1877-1883), and among his minor contributions to a knowledge of French literature may be noted: 'Litteratur und Gesellschaft in Frankreich zur Zeit der Revolution' (1872), 'Zur Kulturgeschichte des xviii. Jahrhunderts,' 'Molière' (1880), 'Königin Margarethe von Navarra, ein Kultur- und Litteraturbild aus der Zeit der französischen Reformation' (1885), 'Zur Sittengeschichte Frankreichs, Bilder und Historien' (1885). He left behind an unfinished treatise on the 'Kulturgeschichte Frankreichs im xvii. Jahrhundert' which he intended should make three volumes and of which the first is about ready for publication. He was a frequent contributor to the *Zeitschrift für rom. Philologie*, to the *Zeitschrift für nfrz. Spr. u. Litt.*, besides to a number of other journals of Germany and Austria.

We are informed of the death on the 19th of February, of Dr. KARL BARTSCH, Geheim Rath, Professor of Romance and of Germanic Philology at the University of Heidelberg. We hope to give in an early number of MOD. LANG. NOTES an extended account of Prof. BARTSCH's life and extraordinary literary activity, by one of his pupils.

## JOURNAL NOTICES.

**DEUTSCHE LITTERATURZEITUNG. NO. 5.**—Hoffmann, O., Herders Briefwechsel mit Nicolai (C. Schüddekopf).—Warnke, K. und Proescholdt, L., The Birth of Merlin (J. Zapitza).—**NO. 6.**—Burghauer, G., Indogermanische Präsenbildung im Germanischen (Fr. Bugr).—Gubernatis, A. de, Il Paradiso di Dante (F. Zscheck).—**NO. 7.**—Schütze, P., Beiträge zur Poetik Otrfride (R. M. Meyer).—Seifert, A., Glossar zu den Gedichten des Bonvesin da Riva.—**NO. 8.**—Ilettema, F., Bultenrust, Bloemlezing uit Oud-, Middel- en Nieuw. friesche Geschriften, II (Franck).—Biedermann, W. von, Goethes Briefwechsel mit Friedrich Roehltz (R. M. Werner).

**ARCHIV FÜR DAS STUDIUM DER NEUEREN SPRACHEN: LXXX, HEFT, I, 2.**—Puls, Wie Georg Brandes deutsche Literaturgeschichte schreibt.—Fränkel, L., Ludwig Uhland als Romanist.—Horstmann, C., Nachträge zu den Legenden.—Hellgrewe, W., Syntaktische Studien über Scarrons Le Roman Comique.—Oreans, K., Die E-reime im Altprovençalischen.

**REVUE CRITIQUE.—NO. 6.**—Le Verdier, P., Mystère de l'Incarnation et Nativité de Notre Sauveur (1474) (A. Delboulle).—**NO. 7.**—Rigal, E., Esquisse d'une histoire des théâtres de Paris (1548-1635) (L. B.).

**ZEITSCHRIFT FÜR DEUTSCHES ALTERTHUM Bd. XXXII. HEFT I.**—Bolte, Kleine Beiträge zur Geschichte des dramas.—Brandes, Die literarische Tätigkeit des verfassers des Reinke.—Schenk zu Schweinsberg, Zur Frage nach dem Wohnsitz Friedrichs von Hausen.—Wernecke, Die Pilgerreise des letzten grafen von Katzenellenbogen.—Bachmann, Bruchstücke eines frauengebeter.—Zingerle, Ein Bruchstück der Kaiserchronik.—Knoll, Ein bruchstück des Wigalois. Schönach, Bruchstücke aus dem Alexander des Ulrich von Eschenbach.—Heinemann, Aus zerschnittenen Wolfenbüttler hss.—Bachmann, Bruchstücke eines mhd. Cliges.—Birlinger, Beiträge zur Kunde mittelalterlicher personennamen aus mittelrheinischen urkunden.—Schröder, Die erste Kürnberggerstrophe.—Ammann, Ein wassersegen.—Krüger, Einige besserungen zur Krone.

**REVUE CELTIQUE VOL. IX. NO. I.**—Janvier 1888.—Duvau, L., La Légende de la Conception de Cüchulainn.—Stokes, Wh., The Voyage of Snedgus and Mac Ríngla.—Barthélemy, A. de, Légendes des Monnaies gauloises (1887).—D'Arbois, H. de Jubainville, Recherches sur l'origine de la propriété foncière et des noms de lieu en France (troisième article).—Nettlau, M., Notes on Welsh Consonants.—Cagnat, R., Sur quelques inscriptions de Saintes contenant des noms gaulois.—Warren, F. E., Un monument in'dit de la liturgie celtique.—Bibliographie.—Nettlau, M., Beiträge zur cymrischen Grammatik (Einleitung und Vocalismus).—Toublin, C., Dictionnaire étymologique et explicatif de la langue française.—Ernauld, E., Du parfait en grec et en latin.—Muir, T. S., Ecclesiological Notes on some of the Islands of Scotland.—Ernauld, E., Le Mystère de Sainte Barbe.—Atkinson, R., The Passions and the Homilies from Leabhar Breac, text, translation and glossary.—

Meyer, Kuno, Peredur ab Efrawe.—Martin, Wood, History of Sligo.

**LE MOYEN AGE, NO. 2.**—Février 1888.—Comptes rendus.—Langlois, Le règne de Philippe III le Hardi (M. Prou).—Guastl, C., Santa Maria del Fiore—Il Pergamo di Donatello pel Duomo di Prato (C. Frey).—Pearson, Karl, Die Fronica (A. Marignan).—Chronique bibliographique.—Péridiques, Autriche, Histoire et Archéologie (W. Englmann).—France, Droit et Économie politique (G. Platon).

**GIORNALE STORICO DELLA LETTERATURA ITALIANA, VOL. X, (FASC. 3).**—Bladene, Leandro, I manoscritti italiani della collezione Hamilton nel R. Museo e nella R. Biblioteca di Berlino (2. IX. '87).—Frati, Ludovico, Notizie biografiche de rinatori italiani die secc. XIII-XIV. III, Onesto da Bologna (15. XI. '87).—Sabbadini, Remigio, Sugli studi volgari di Leonardo Giustiniani (3. II. '87).—Lamma, Ernesto, Intorno ad alcune rime di Lionardo Giustiniani.—Costa, Emilio, Marco Antonio Flaminio e il cardinale Alessandro Farnese (4. XII. '87).—Sforza, Giovanni, Una lettera dantesca di Gio. Jacopo Dionisi.—Rassegna Bibliografica.—Palmarini, I., (Vittorio Rossi) I drammi pastorali di Antonio Marsi detto l'Epiceuro Napolitano. I. La Mirzia (25. XI. '87).—Ademollo, A., (Achille Neri) Corilla Olimpica (5. XII. '87).—Mazzatinti, G., (Rodolfo Renier) Manoscritti italiani delle biblioteche di Francia, I e II (26. XI. '87).—Goldmann, A., (Francesco Novati) Drei italienische Handschriftenkataloge XIII-XIV (16. XII. '87).

**LE CANADA-FRANÇAIS, VOLUME PREMIER, 1ÈRE LIVRAISON.**—(Janvier, 1888).—Prospectus—Routhier, A. B., Le Canada-Français—Son but et son programme.—Méthot, Mgr. M. E., Le Jubilé de sa Sainteté Léon XIII.—Gosselin, L'abbé A. H., Rôle Politique de Mgr de Laval, Le Conseil Souverain et les Gouverneurs du Canada.—Marean, Ernest, Revell—Hommage aux fondateurs du Canada Français.—de Foville, P., Rôle de la Faculté des Arts dans l'Université catholique.—Chapuis, Thomas, La Bataille de Carillon.—Casgrain, L'abbé H. R., Coup d'œil sur l'Acadie avant la dispersion de la colonie française.—Lafamme, L'abbé J. C. K.,—Métallurgie Électrique.—Legendre, Nap. Le Réalisme en Littérature.—Routhier, A. B., Chronique de Paris.—Chauveau, P. J. O., Revue Européenne.—Le Canada-Français et l'autorité ecclésiastique.—Documents Inédits—I. M' moireau Duc de Choiseul, au sujet de la prétention où sont les Anglois que les Acadiens n'appartiennent plus à la France.—II. Tableau sommaire des missionnaires séculiers qui étaient dans les provinces maritimes vers 1761.—III. Déclaration de guerre des Micmaes au gouverneur d'Halifax, en 1749. (Texte micmae et traduction française.)—IV. Lettres de M. l'abbé Le Loutre, missionnaire en Acadie, 1738-1748.—V. Etat de l'Acadie pour le gouvernement ecclésiastique, 1731.—VI. Description de l'Acadie, de la main de l'abbé Le Loutre, 1746.—VII. Description de l'Acadie, avec le nom des paroisses et le nombre des habitants, 1748.—VIII. Mémoire de l'abbé de l'Isle-Dieu à M. Stanley, 1755.

# MODERN LANGUAGE NOTES.

Baltimore, May, 1888.

## MACAULAY AND CARLYLE.

PROF. MCELROY'S paper on "Matter and Manner," in MOD. LANG. NOTES for February, is in need of rectification at several points.

So far as the personal element may enter into the following remarks, the reader must suffer me to be as brief as will comport with clearness and explicitness.

1. When PROF. MCELROY asserts, column 57, that "both [PROF. HART and PROF. HUNT] ignored, as it seems to me, this fundamental principal of the inseparability, except in thought, of matter and form in literary composition, both spoke as if the only merit in composition were its expressing worthy thought," he is in grievous error, so far at least as I am concerned. Neither at Philadelphia nor elsewhere, neither verbally nor in print, have I ever expressed or intimated any other belief than that style and thought are inseparable, that poor style proceeds from poor thinking, that good style consists in the adequate adjustment of thought and expression. For others I do not undertake to speak.

2. The quotation ascribed to me in the same place, viz.: "MACAULAY always seemed to write as if some one were looking over his shoulder and saying 'Bravo! LORD MACAULAY; how well you have turned out that sentence,'" is true as far as given. But being given only in part, the truth is only partial; and some times, be the reader admonished, partial truth is partial error. PROF. MCELROY should have remembered the steps that led up to my conclusion. But they will be given farther on; provisionally let me note another passage from PROF. MCELROY, column 59: "But he [the critic] is manifestly unfair when he . . . holds the writer up to ridicule as posing before a looking-glass and saying: 'Ah, you handsome dog,' when in fact, though the writer is a bit self-conscious, he really gives us something fine to look at.'" Is writing "as if some one were looking over your shoulder"="posing before a looking-glass"? Is catching applause from *another*,

"Bravo, how well *you* have done that"= saying to *oneself* "What a handsome dog am I"? The reader must decide whether he believes the present writer capable of thus mistaking MACAULAY for, let us say, BULWER.

3. PROF. MCELROY puts the broad question, column 58: "Is there no merit in a fine style? Is such a style necessarily bad? Are we to attend only to the thought of a composition?" The sound critic will unhesitatingly reply: There is *every* merit in a fine style, only let us first determine what makes style *truly fine*. PROF. MCELROY has evidently failed to perceive what should be a patent fact, to wit, that while some would-be critics may sneer at MACAULAY for writing too finely, there are other critics who object to him because *he does not write finely enough!* The present writer belongs to the latter class, and it will be the aim of the following remarks to justify his position.

1. Wherein consists the essence of style? What gives a writer his individuality? PROF. MCELROY touches forcibly, columns 61 and 62, upon one of the evils of our time, viz.: the gross neglect of rhetoric and criticism, the thrusting aside of literature in favor of philology. It is only too true, as he intimates, that our college students are left to acquire a good style by "absorption;" that "questions of grammatical purity are treated as of little value, and, with the weightier matters of sentence and paragraph building, unity of composition, clearness, force, and other such topics, are hustled out of court in quiet contempt." This is all true, painfully true. Yet it does not go to the root of the evil, nor does the professor, it is to be feared, even see the root of the evil. Else he would not think and write of MACAULAY as he does.

The secret of style lies in the infallible use of words. Whether a writer be great or only mediocre, will depend first and last upon his choice of words. Grammar, paragraphing, unity of composition, even clearness and force, are things that can be taught. All, except perhaps force, should indeed be disposed of in the grammar school. But precision, propriety, elegance, incisiveness, suggestiveness, in-



dividuality, how and when are they to be acquired? How, indeed, if not through the closest study of the greatest writers in their happiest moods? As regards MACAULAY, his genuine critics maintain that he is not one of the greatest writers of our language, and that he does not repay the closest study, because he is lacking in the *curiosa felicitas* which betokens consummate literary genius.

Text-books of rhetoric, and with them instruction in rhetoric, overlook the paramount importance of the word-element in style. They concentrate attention upon more formal matters, sentence-structure, paragraphing, 'invention' and the like. But words are the life-blood of speech. To disregard them is to misunderstand the very process of thought-communication. Words are not algebraic symbols, having exact and fixed values. We cannot set up our sentences as the mathematician sets up his equations. The same word does not always bear the same meaning. Every word has had its own organic growth, carries with it a variable set of associations, may appeal to one ear and fall dead upon another. How, then, are we to learn to use words correctly? As one artist learns from another the art of coloring, by observation and imitation. Imitation, of course, in the higher sense, not aping, which results in mere mannerism. More than a century ago LESSING said, with his usual sagacity, that we might imagine a Raphael without hands, but never a Raphael without eyes. What LESSING meant was that the artist's one essential quality is vision. The artist must *see* his object, its form, its color, its relations, and he must also see every line and shade that he is to use in its representation, must see them in his mind before attempting to convey them to the canvas. Is it any different in literary style? Must not the writer see his object in all its details, must he not select from the treasury of speech just the word that will reproduce his mental vision? The worst mistake that he can make is to think that one word will answer as well as another.

2. Here is the explanation of MACAULAY's failure to achieve mastery in style. He is lacking in artistic vision. And where he is weak, CARLYLE is strong. When PROF. McELROY

speaks, column 58, of MACAULAY's "power of calling spirits from the vasty deep, his admirable choice of words," he speaks a language which to me at least is unintelligible. If MACAULAY ever called up spirits from the deep, assuredly they were like Glendower's, they refused to come when he did call them. But it is safer, perhaps more charitable, to believe that MACAULAY never tried to call them. Of all prominent English writers he is the least spiritual, the most given to gliding over the surface of life and character. There is not in his writings a single serious and sustained attempt to penetrate into the depth of being or of a being. And his choice of words is not admirable. The utmost that we can say of it is that it is correct within the limits of mediocre conventionalism. The writer who patterns himself after MACAULAY, will never make any serious blunder in diction, on the other hand he will never surprise from nature one of those winged words that flit from soul to soul.

One example will suffice. In reviewing CROKER's 'BOSWELL,' MACAULAY puts thus aphoristically his estimate of BOSWELL: "He has no second. He has distanced all his competitors so decidedly that it is not worth while to place them. Eclipse is first, and the rest nowhere." This is a phrase which may tickle the popular ear, 'Eclipse first and the rest nowhere,' but will it not grieve the judicious? There are competitions in real life which resemble a horse-race, and MACAULAY knew them thoroughly. But is the writing of biography one of them? Is a biographer a jockey lashing his Pegasus to the plaudits of a frantic throng? If we wish for a true winged word, let us turn to CARLYLE's judgment upon CROKER's editorial labors: "tombstone-information." It is a brief phrase, but the corner of it must have seen into CROKER, must also have seen into the depths of speech.

3. Whether the reader agree or disagree with the above view of style, in either case he will now understand how I came to describe MACAULAY as writing to captivate some imaginary bystander looking over his shoulder. Such a conclusion, isolated from what preceded it, is somewhat startling; but it was preceded by a series of propositions which em-

bodied the *Motive*. Briefly stated, these propositions were:

a. A saying of EMERSON'S, that while there might be many ways of doing a thing ill, there could be only one way of doing it well.

b. A quotation from MATTHEW ARNOLD, explaining the secret of HOMER'S effectiveness, namely, because he always composed with his eye solely upon the object.

c. An application to MACAULAY, stating that he composed, not with his eye on the object but rather with his eye upon the reader. Hence he composed not well in the Emersonian sense, and his choice of words could not be apt, or truly picturesque, in the Homeric sense.

The reader may accept this sequence of thought in whole or in part, or may reject it altogether, as he shall see fit. But in any event he can scarcely reject it on the ground of incoherence.

MACAULAY'S true position in literature is usually misunderstood. He is placed among the great writers; whereas he belongs of right among the orators. His true field was not the printed page but the floor of the House of Commons. Here he was without his match. In that noble arena no Tory gladiator ever made him lower his sword's point for an instant. At a time when parliamentary eloquence was at its height he always carried the House. How could it have been otherwise? He united in himself all the requisites of a successful debater: earnest conviction, immense knowledge, ready wit, and an *instantaneous perception of the weakness of his adversary*. The last gift outweighs, in my judgment, all the others. I have said that in order to write well one must see clearly. In his rightful sphere, debate, MACAULAY did see clearly. He had the special gift of intuition. The promptness with which he detected a sophism and branded it in apt words, the nimbleness with which he met an objection and turned it upon the objector, are to me marvellous. The Tories of those days—there were some great men among them—must have often gnashed their teeth in sheer despair.

But it behooves us to remember that parliamentary oratory is not literature. It is dis-

course *ad hoc*; literature speaks to the endless future. As writer, MACAULAY debates, seeks to capture the reader by a majority vote. His History of England is a long harangue. His essays are short harangues. Everywhere somebody, some cause, is to be attacked or defended. Nowhere is his eye searching below the surface, detecting hidden analogies and discriminating between apparent resemblances. We can generally learn from him how men acted outwardly, how things looked on the surface at a given juncture. But if we ask of him why men acted thus, if we call upon him to lay bare the complex motives, pride, greed, prejudice, ambition, that resulted in an action or a policy, we shall ask in vain. MACAULAY has but the seven primary colors with which to paint character: his palette is without intermediate shades. Vanity is vanity with him, pride is pride, wisdom is wisdom. If this judgment appear too sweeping, I can only ask the reader to test it. MACAULAY has given his opinion upon many literary Englishmen, upon MILTON, BUNYAN, DRYDEN, SWIFT, GOLDSMITH, JOHNSON, BYRON. Selecting these seven as samples of complexity and diversity, I put the question: Into which of the seven has MACAULAY *seen*? MILTON is a learned saint, BUNYAN an inspired tinker, DRYDEN a renegade, SWIFT a ribald, GOLDSMITH a lively, chatty fool, JOHNSON a churl, BYRON a sentimental dandy. Some of us, truly, had been able to find out that much for ourselves. But we wish to know more, we wish to know precisely what it was in each one of the seven that made him great, made him a power. And this MACAULAY is unable to tell us, because he himself has not found it out.

4. Passing from MACAULAY to CARLYLE, let us dwell only upon the more obvious features of contrast. And let us begin with a general admission. It is not at all needful to be a blind follower of the sage of Chelsea. It will lighten our hearts to confess, without urging thereto, that CARLYLE'S views are often wrong, outrageously wrong, and when wrong are usually enforced with a brutality that shocks every fibre of one's conscience. One sample will suffice, his estimate of SCOTT, given in his review of LOCKHART'S 'Life.'

Seldom has literary immorality been more flagitious. We can account for it only as an overflow of personal dislike. CARLYLE is usually taken to be a liberal. At bottom he was only a Scotch Calvinist, the finer part of Calvinism rubbed off and replaced by a thin veneer of German Rationalism. For SCOTT, the genial Jacobite and Royalist, the despiser of 'metaphysical' hair-splitting, CARLYLE had no sympathy, scarcely even understanding.

Yet we can easily afford to be just to CARLYLE. He was often, let us say, color-blind. He often saw his object unconsciously in a wrong light, and this defect of vision was organic and incurable. But when he saw his object aright, no man, Englishman or otherwise, ever described it more clearly, more vividly, with greater spiritual intuition. His failures are not due, like MACAULAY'S, to wilfully diverting his gaze from the object to the reader. Hence it is that the most indignant reader of CARLYLE will sympathize with him, even though it be under protest. At his worst he can always teach us, if nothing else, the warning lesson that if the soul's eye be blind then is the whole body full of darkness. Can we learn a like lesson of humility from MACAULAY? We shall rather remember LORD MELBOURNE'S despairing ejaculation: "Would to God I could be as sure of anything as TOM MACAULAY is of everything."

On the other hand, when CARLYLE is right, how very right he is, how wholesome, how exhilarating! How each subtle thought finds its organic expression! To illustrate this, and at the same time point the comparison, let me place side by side two extracts from MACAULAY'S and CARLYLE'S reviews of CROKER'S 'BOSWELL.'

a. MACAULAY. "BOSWELL attained it [literary eminence] by reason of his weakness. If he had not been a great fool, he would never have been a great writer . . . Logic, eloquence, wit, taste, all those things which are generally considered as making a book valuable, were utterly wanting to him. He had, indeed, a quick observation and a retentive memory. These qualities, if he had been a man of sense and virtue, would scarcely of themselves have sufficed to make him conspicuous; but because he was a dunce, a

parasite, and a coxcomb, they have made him immortal."

CARLYLE. "Nay, sometimes a strange enough hypothesis has been started of him (BOSWELL); as if it were in virtue even of those same bad qualities that he did his good work; as if it were the very fact of his being among the worst men in this world that had enabled him to write one of the best books therein. Falsely hypothesis, we may venture to say, never rose in human soul. *Bad* is by its nature negative, and can do *nothing*; whatsoever enables us to *do* anything is by its very nature *good*. Alas, that there should be teachers in Israel, or even learners, to whom this world-ancient fact is still problematical, or even deniable. BOSWELL wrote a good book because he had a heart and an eye to discern wisdom, and an utterance to render it forth; because of his free insight, his lively talent,—above all, of his love and childlike open-mindedness. His sneaking sycophancies, his greediness and forwardness, whatever was bestial and earthy in him, are so many blemishes in his book, which still disturb us in its clearness; wholly hindrances, not helps. Towards JOHNSON, however, this feeling was not sycophancy, which is the lowest, but reverence, which is the highest of human feelings. . . . For ourselves, let every one of us cling to this last article of faith and know it as the beginning of all knowledge worth the name: that neither JAMES BOSWELL'S good book, nor any other good thing, in any time or in any place, was, is, or can be performed, by any man in virtue of his *badness*, but always and solely in spite thereof."

b. MACAULAY. "The characteristic peculiarity of his (JOHNSON'S) intellect was the union of great powers with low prejudices. If we judged of him by the best parts of his mind, we should place him almost as high as he was placed by the idolatry of BOSWELL; if by the worst parts of his mind, we should place him even below BOSWELL himself. Where he was not under the influence of some strange scruple or some domineering passion, which prevented him from boldly and fairly investigating a subject, he was a wary and acute reasoner, a little too much inclined to scepticism, and a little too fond of paradox.

No man was less likely to be imposed upon by fallacies in argument or by exaggerated statements of fact. But if, while he was beating down sophisms and exposing false testimony, some childish prejudices, such as would excite laughter in a well-managed nursery, came across him, he was smitten as if by enchantment. His mind dwindled away under the spell from gigantic elevation to dwarfish littleness. Those who had lately been admiring its amplitude and its force were now as much astonished at its strange narrowness and feebleness as the fisherman in the Arabian tale, when he saw the Genie whose stature had overshadowed the whole sea-coast, and whose might seemed equal to a contest with armies, contract himself to the dimensions of his small prison, and lie there the helpless slave of the charm of Solomon."

CARLYLE. "More legibly is this influence of the loving heart to be traced in his (JOHNSON'S) intellectual character. What, indeed, is the beginning of intellect, the first inducement to the exercise thereof, but attraction towards somewhat, *affection* for it? Thus, too, who ever saw, or will see, any true talent, not to speak of genius, the foundation of which is not goodness, love? From JOHNSON'S strength of affection we deduce many of his intellectual peculiarities; especially that threatening array of perversions, known under the name of 'Johnson's Prejudices.' Looking well into the root from which these sprang, we have long ceased to view them with hostility, can pardon and reverently pity them. Consider with what force early-imbibed opinions must have clung to a soul of this affection. Those evil-famed prejudices of his, that Jacobitism, Church-of-Englandism, hatred of the Scotch, belief in witches, and suchlike, what were they but the ordinary beliefs of well-doing, well-meaning, provincial Englishmen in that day? First gathered by his father's hearth; round the kind 'Country-fires' of native Staffordshire; they grew with his growth and strengthened with his strength; they were hallowed by fondest sacred recollections; to part with them was to part with his heart's blood. If the man who has no strength of affection, strength of belief, have

no strength of prejudice, let him thank heaven for it, but to himself take small thanks.

"Melancholy it was, indeed, that the noble JOHNSON could not work himself loose from these adhesions; that he could only purify them, and wear them with some nobleness. Yet let us understand how they grew out from the very centre of his being; nay, moreover, how they came to cohere in him with what formed the business and worth of his life, the sum of his whole spiritual endeavour. For it is on the same ground that he became throughout an edifier and repairer, not, as the others of his make were, a puller-down; that in an age of universal scepticism, England was still to produce its believer. Mark, too, his candor even here; while a DR. ADAMS, with placid surprise, asks: 'Have we not evidence of the soul's immortality?' JOHNSON answers: 'I wish for more.'"

The reader will have no difficulty in reading between the lines. As a sample of the heinousness of MACAULAY'S exaggeration, let the following phrase suffice: "He (BOSWELL) was . . . an unsafe companion who never scrupled to repay the most liberal hospitality by the basest violation of confidence." Aside from the question of fact involved in the assertion, as a mere matter of style one may well ask: If BOSWELL had treacherously stabbed a brother laird in a drunken brawl, or robbed a savings bank, or run off with his neighbor's wife, where would MACAULAY have found words adequate?

5. PROF. McELROY, column 59, expresses himself thus: "Suppose, for example, that MACAULAY had thought as CARLYLE thought. Would the brilliancy of his style in that case have offended us? Nay, would not his many charms of manner, unimpaired as they would then have been, only have added to his legitimate effect upon us? We were told in the Convention that CARLYLE first wrote as MACAULAY did, but afterwards deliberately changed his style. Was it not because he believed that, by intentionally adopting the peculiarities that characterize his later work, he would the more certainly secure an audience? Surely there was never a more conceited, self-conscious great man than CARLYLE."

a. The supposition involves an impossibility. MACAULAY could never have thought as CARLYLE thought, for the all-sufficient reason that it was not in him to do so.

b. "Brilliance" of style, the brilliancy which consists in heaping up superlatives, balancing phrases, juggling with the mere *order* of words, is offensive, whether in MACAULAY, or in CARLYLE, or in BURKE, or even in SHAKESPEARE or MILTON. The assertion that CARLYLE'S early style resembled MACAULAY'S in rhetoric is true. Here is the warrant for it:

"SCHILLER seems to have the greater genius; ALFIERI the more commanding character. ALFIERI'S greatness rests on the stern concentration of fiery passion under the dominion of an adamant will . . . SCHILLER'S moral force is commensurate with his intellectual gifts and nothing more. The mind of the one is like the ocean, beautiful in its strength, smiling in the radiance of Summer, and washing luxuriant and romantic shores: that of the other is like some black unfathomable lake placed far amid the melancholy mountains; bleak, solitary, desolate; but girdled with grim, sky-piercing cliffs, overshadowed with storms, and illuminated only by the red glare of the lightning."

This is written with an eye to the reader, and is correspondingly "brilliant." But whoever tries to understand ALFIERI and SCHILLER by such red glare of lightning will get his labor for his pains.

c. There is no warrant for the assumption that CARLYLE "deliberately" changed his style. Style is not a garment to be donned or doffed at will. The change in CARLYLE'S style came gradually and—I suspect—unconsciously. Doubtless it came from a prolonged and searching study of GOETHE, the least rhetorical of writers. Doubtless it was a sense of the utter inadequacy of such SCHILLER-ALFIERI turgidity to render GOETHE'S serene, naïve, Olympian straightforwardness, that gave to CARLYLE'S mind its new direction. It was GOETHE who taught CARLYLE the supreme value of words, the insignificance of phrase-structure. CARLYLE himself says of his later syntax:

"Of his sentences perhaps not more than nine-tenths stand straight on their legs; the

remainder are in quite angular attitudes, buttressed up by props (of parentheses and dashes), and ever with this or the other tag-rag hanging from them; a few even sprawl out helplessly on all sides, quite broken-backed and dismembered."

We are not to apply self-irony and mock self-depreciation too literally. 'In Memoriam' is the most carefully planned and best sustained didactic poem in our language, yet the author condescendingly speaks of it as "little swallow flights of song." All that CARLYLE meant by his caricature of Teufelsdröckh was that the reader should not expect of him stilted rhetoric *à la* Blair.

d. Conceding that CARLYLE is conceited and self-conscious, the sole question that concerns us here is, how far his style may suffer therefrom. Only in so far as prejudice prevented him, as it prevented JOHNSON, from seeing the object aright. Where CARLYLE saw clearly, there he described unerringly, notwithstanding all his self-consciousness. As for his "crudities," his "Babylonian dialect," his "boisterousness and utter want of self-containment," they exist only for the reader who is unfamiliar with the word-wealth of our language. Above all other prose-writers CARLYLE has the infallible artist-touch in his use of words. Coming from him, each noun, adjective, verb is instinct with life. He handles them as a florist handles his flowers, knowingly, caressingly, lovingly. He does not toss them at us, as the baker tosses his rolls over the counter, a roll for a penny. How can one be boisterous and lacking in self-containment, whose every word pulses with its own organic life, grows into its place?

We may reject as many of his opinions as we see fit, may shrug our shoulders at 'Shooting Niagara' and the reviler of poor Cuffee. It is easy work. In no writer perhaps is it easier to separate the wheat from the chaff. But which of us can truthfully assert that he has mastered CARLYLE'S style, that he knows enough of English literature and language to 'make the attempt?' Although some of his best sayings have become almost as threadbare as "To Be or Not To Be," the sympathetic reader can not glance furtively at them without renewing his old sense of humiliation

at his own ignorance. Where did the man get his words, from what slums of trash, what dust-heaps of neglected lore did he evoke such dainty Ariels, such elvish Pucks, such towering invective Lears, serene Prosperos, tenderly-brooding Hermiones? They humble us, as SHAKESPEARE'S masterful touch humbles us. Yet this is the writer whom some would call *Megalosaurian!* Rather let us call ALEXANDER EVERETT a megalosaurian, or even the great MACAULAY, in his triple brass of whiggism, conventionalism, omniscience.

J. M. HART.

*University of Cincinnati.*

*DANTESCA.—OSSERVAZIONI SU  
ALCUNI PASSAGGI DELLA  
DIVINA COMMEDIA.*

Prima di cominciare questo articoletto devo avvertire il lettore, che non ho potuto consultare i comentatori antichi, neppure tutti gli autori moderni che nelle loro vite di DANTE o nelle loro edizioni o versioni della Divina Commedia potrebbero essersi valuti dell'occasione di parlare dei punti da me trattati. Doveva dunque chiedermi se non sarebbe stato meglio aspettare con questo piccolo saggio, finchè non avessi comparata la letteratura suddetta; ma veduto il monte di scritti danteschi, che si sono accumulati da tutte le parti, par essere cosa impossibile l'accorgersi dell'apparato scientifico completo a qualunque uomo lasciato, come mi trovo io, senza i vantaggi d'una biblioteca pubblica: era piuttosto necessario far scelta fra le ottime, ossia le ultime pubblicazioni, essendo permesso di supporre, che nelle ricerche pubblicate nel *Dante-Jahrbuch* e nelle opere dottissime dei BLANC, WITTE, WEGELE, PHILAETHES, HETTINGER; CARV, CARLYLE, LONGFELLOW, PLUMPTRE possano trovarsi rappresentate e discusse quasi tutte le teorie degli antichi siccome dei contemporanei. Se dunque non trovava in quegli autori nessuna delle osservazioni, che vorrei far io, ci era luogo a credere, che non le trovarono eglino stessi nelle loro fonti, ovvero—che il solo silenzio lor pareva bastante per ribatterle. In ogni caso spero che non si vorranno giudicare inopportune le annotazioni seguenti, sia che io co-

minci qui un filo nuovo, o che riprenda il bandolo perduto dagli autori inglesi.

Caccianli i Ciel per non esser men belli,  
Nè lo profondo inferno gli riceve,  
Chè alcuna gloria i rei avrebber d'elli.  
Inf. III, 40-43.

L'ultimo verso di questo terzetto è stato interpretato in tre o quattro varj modi secondo che ho trovato.

Gli uni, spiegando *alcuna gloria* nel senso negativo, dicono che non furono ammessi nell'inferno gli spiriti neutri, perchè, secondo DANTE, non furono degni neppure di questo luogo, essendo peggiori anche degli stessi rei.

Il Symonds (An introduction to the study of DANTE. London, 1882, p. 144) ha adottato questa interpretazione e sentendo bene l'ingiustizia della sentenza, ne fa rampogna al poeta. Il HETTINGER all' incontro, il quale sembra ammettere questa traduzione anch' egli, si prova di giustificarne l'idea, riferendosi al versetto 15-16 dell'apocalissi III. (HETTINGER, Die göttliche Komödie des DANTE Alighieri nach ihrem wesentlichen Inhalt und Character, p. 147).

Secondo altri, e ne prendo come esempio il LONGFELLOW, gli indifferenti non furono accettati *dai rei*, perchè non erano riconosciuti uguali dai peccatori attivi, quasiccome nella maestranza dei ladri i birboni inveterati e finiti guardano giù con disprezzo sui giovani novizzi, o mal destri nel loro mestiere. Prende dunque anche il LONGFELLOW *alcuna* come pronome negativo.

Il maggior numero dei comentatori intende *alcuna* nel senso ordinario per *alquanto* e crede, che gli indifferenti non potevano essere incorporati nell' inferno per non dare ai rei nessuna cagione di sentire soddisfazione o gioja maligna, vedendo che per non aver fatto alcun male, i neutri avessero da patire la medesima pena ch' eglino stessi. Tale almeno è l'interpretazione data dal CARV e adottata dall' ultimo traduttore inglese, il PLUMPTRE.

Quanto agli autori tedeschi che ho potuto comparare, mi pare, che capiscano il nostro passaggio nella stessa maniera; ma è vero, che le traduzioni: "weil Sünder stolz auf sie doch blicken könnten," (Philal.) e "dass

nicht mit ihnen die Verdammten prahlen" (STRECKFUSS, GOEBEL, Sechs Vorlesungen über DANTE. Bielefeld, Leipzig, 1882), sono espressioni alquanto vaghe che potrebbero significare anche, che i rei sarebbero contenti non già dalla pena ma della compagnia dei neutri.

Ma qualunque sia il senso voluto, credo che nessuna delle traduzioni citate fin qui corrisponda compiutamente al concetto altissimo che l'ALLIGHIERI aveva della giustizia divina. È ben vero che il poeta, carattere energico e passionato egli stesso, ha versato tutto il suo disprezzo su questi miseri pusillanimi; ma per essere passionato non potrebbe essere ingiusto, nè farebbe commettere atto d'ingiustizia al giudice supremo. Ecco ciò, che bisogna tenere ben distinto! Che l'*accidia* sia falta gravissima dal punto di vista dogmatico, può essere, ma checchè ne dicano il domma o la Chiesa, è sicuro, siccome l'hanno provato il WEGELE, il WITTE, lo SCARTAZZINI ed altri, che DANTE non ha seguito esclusivamente il domma, ma che il suo sistema ha subito anche l'influsso di diversi altri momenti e in specie che dappertutto risulta d'un senso naturale e correttissimo di giustizia umana ossia cristiana.

Il LONGFELLOW crede dovere la sua versione all' espressione: nè lo profondo inferno gli riceve; questo RICEVE pertanto certamente non vuol dire che i rei possano scegliere la loro compagnia e che non vogliano quella dei neutri, ma ci è detto solamente che non gli riceve l'inferno, non lor è aperto, naturalmente per ordine di Dio. Siccome fa spesso nelle sue note eccellenti, il LONGFELLOW cerca illustrare la sua versione, citando passaggi paralleli di altre poesie. Ma questa volta, credo, ha sbagliato. Due dei passaggi citati sono presi da poesie leggiere e frivole, che non possono servire a spiegare il poema dantesco, ed il terzo è il versetto biblico, lo stesso che il HETTINGER ha citato in favore dell' opinione, che abbiamo discussa di sopra. Ed affatto, se fosse permesso di tutto il citare questo versetto, dovrebbe essere inteso come l'ha fatto il HETTINGER, perchè non vi è il Satanasso che giudica, come pel passaggio dantesco l'ha voluto il LONGFELLOW, ma: "ὁ Ἀμὴν, ὁ μάρτυς ὁ πιστὸς καὶ ἀληθινὸς, ἡ ἀρχὴ τῆς κτίσεως τοῦ θεοῦ."—In ogni caso tutti quelli che traducono alcuna per nessuna,

ammettono l'idea stranissima, che gli indifferenti fossero lasciati fuori dell' inferno—per fare piacere ai rei, come se fosse l'intenzione divina l'usar gentilezze ai suoi nemici.

La terza versione colle varietà rappresentate dal PLUMPTRE e dagli autori tedeschi i quali ho citati, è grammaticalmente corretta ed a prima vista non sembra fare torto all' alto senso di giustizia che in tutto il suo poema mostra l'ALLIGHIERI, ma pure fa sottintendere anche essa, che da diritto i neutri dovrebbero essere nell' inferno e che non si trovino là per una causa che non risulta già del loro stato morale proprio, ma d'una considerazione pratica, esterna, voglio dire della necessità di non lasciare ai rei alcuno conforto. In primo luogo, non vediamo in nessun altra parte dell' Inferno, che i rei trovino consolazione nell' idea d'essersi almeno dato buon tempo, commettendo i delitti, che devono pagare nell' inferno. È vero che l'aver dei compagni nella pena lor è un conforto (cf. GIULIANI, Dante-Jahrbuch III, 243), ma è sicuro anche, che per tal ragione, voglio dire per torlo via a loro, questo conforto, non deve mai uno spirito mancare al suo posto. Carlino sarà il vicino del Camicion de' Pazzi, checchè questi ed altri ne sentano. Infine, nessuna ragione può avere alcun effetto sul giudice supremo, che non sia ispirata dalla sola ed unica giustizia. Non sono dunque nell' inferno i neutri, perchè non l'hanno meritato, non sarebbe giusto. Tutte le pene dell' inferno, come si sa, non sono altro, se non la continuazione e conseguenza diretta dello stato mentale dei peccatori innanzi alla morte. Era dunque data in avanzo e fissa pel loro carattere stesso la condizione dei neutri, devono venire esattamente là, dove appartengono, e—l'inferno non sarebbe luogo acconcio a loro. Ecco la ragione, nella costruzione, nel carattere e nello scopo dell' inferno, ragione parallela a quella, perchè non possono entrare nel cielo:

Caccianli i Ciel per non esser men belli, nè lo profondo\* inferno li riceve,—perchè il regno dei rei avrebbe subito un cambio in meliorem partem per l'addizione dei neutri. Questi

\*Forse è notevole l'add. *profondo*. Pensando qui in specie agli angeli neutri, e solamente in secondo luogo agli spiriti accidiosi, il poeta sembra accennare alla settima bolgia. C. XIV. ss.



spiriti pusillanimi possono ben essere, e certamente sono, sdegnevoli ed odiosi a Dio, eppure hanno una *certa* gloria, un semblante di merito. La mancanza di peccato è naturalmente men degna di castigo che un peccato mortale: il *niente* è come un *più* relativo in confronto d'un *debito immenso*. Nell' inferno tutto deve essere terribile, colpito dall' ira eterna di Dio, contrasto perfetto dell' alta beatitudine del Paradiso, e questo carattere orribilmente brutto non deve essere mitigato pell' addizione d'un elemento non meno sdegnevole, come pare a noi, ma meno atroce. Dunque:

Nè lo profondo inferno gli riceve—  
Per non esser men orribile.

Amor che a nullo amato amar perdona,  
Mi prese del costui piacer si forte  
Che, come vedi, ancor non m'abbandono.  
Inf. V, 103-105.

Le parole *del costui piacer* si trovano spiegate nel PLUMPTRE come espressione avverbiale, rafforzante in un modo generale la frase principale: *amor mi prese*:

Love, which does none beloved from loving  
spare,  
Seized me for him with might that such joy  
bred,  
That, as thou seest, it leaves me not e'en  
here.

E similmente le traducono altri; e. g. il Philalethes:—liess mich an ihm so gross Gefallen finden—e il traduttore greco, Dante-Jahrbuch I, 388:

Ἄφ' ἔρωτος δέ, ὅς οὐποτε ἐρωῶντας ἀπαλλαττει  
Τοβοῦτον πόθον μοι αὐτοῦ ἐνέπνευσε συν-  
χρόνωσ.

Un' altra versione tutta differente, si legge nel CARY e, come seconda scelta in Nota, nel CARLYLE:—caught me *with pleasing him*.

Mi pare sicuro, che col CARY ed altri, dobbiamo riguardare *del costui piacer* come genetivo oggettivo dipendente da *amor*, appunto come nel terzetto precedente *della bella persona*:

Amor, che al cor gentil ratto s'apprende,  
Prese costui della bella persona—

Dice dunque la Francesea: io fui presa d'amore verso—il costui piacer, e viene poi da chiedere: che cosa vuol dire *il costui piacer*? Secondo la versione *with pleasing him*, *costui* sarebbe il dativo dipendente da *piacer*, e ci sarebbe da sottintendere il pronome *mio* (*piacer*). Questa interpretazione non credo che sia giusta. Non parlando già della difficoltà grammaticale, che sola mi par renderla molto dubbiosa, il pensiero riescerebbe alquanto sgraziato: *amor mi prese del mio piacere a lui*.

*Costui* deve essere il genetivo possessivo, e *piacer* potrebbe stare per *piacenza*, carattere (o apparenza) piacevole, grazioso (cf. Par. XX, 144), corrispondente quasi al *della bella persona* (v. 101) anche nel senso.

E poichè *piacevole, grazioso, amabile* sono mezzi termini, significanti indistintamente una persona simpatica, o che meriti simpatia, o che la mostri ella stessa, avremo solamente a prendere *piacenza* nell' ultimo senso per ritrovarvi inchiusa l'idea, che mette la frase principale in connessione logica colla frase relativa.

Ma può essere anche che *piacere* abbia questo senso attivo\* senz' altro, significando semplicemente simpatia, affezione, amore: io fui presa d'amore verso la sua affezione: il *suo amore*; mi ferzò a *riamarlo*; perchè amor a *nullo amato amar perdona*.

È vero che nel terzetto precedente non si trova lo stesso sviluppo logico, o almeno non si trova indicato nella stessa maniera, ma sarebbe andar troppo lontano, sicuramente, il valersi di questo motivo per combattere la nostra versione.

Il LONGFELLOW, come la nota aggiunta da lui al verso che stiamo considerando, sembra aver con un giusto senso poetico, indovinato nel nostro passaggio quasi la stessa idea, che ne abbiamo cavata per mezzo della grammatica; ma sbagliandosi nel punto grammaticale, l'illustre traduttore americano non ha voluto seguire la sua ispirazione nel testo, ma ha tradotto:

Love—Seized me with pleasure of this man.

In ogni caso il PLUMPTRE avrebbe fatto meglio citando, se non voleva adottarle, la

\*Cf. *parere* con il *parere*, io sono di *parere*.

spiegazione del CARY e la nota del LONGFELLOW.

*Queste parole da lor ci fur porte*, [Inf. V, 108], e la teoria del FEIST.

In GROEBER'S Zs. f. r. Ph. XI, 131-133, A. FEIST ha proposto una teoria interamente nuova intorno al passaggio Inf. V, 88-107. Secondo il suo concetto le parole, che fin allora tutto il mondo aveva creduto che fossero parlate da Francesca sola, dovrebbero dividersi in cinque parti: la prima, 88-96, e l'ultima, 106-107, sarebbero pronunciate dai due amanti insieme; la seconda, 97-99, e la quarta, 103-105, da Francesca sola; e la parte del mezzo, la terza, da Paolo.

Si vede, che la congettura è delle più importanti, cambiando interamente tutto il carattere del passaggio ed attribuendo quasi a ciascheduna frase un senso tutt'altro che non le fosse dato innanzi. È vero anche che alcuni momenti, benissimo esposti dal Feist, parlano fortemente in favore della sua idea, eppure non posso ancora appigliarmi perchè ci si oppongono altri momenti non meno gravi, ai quali il FEIST non ha fatto attenzione nel suo trattato.

Cominciando la sua dimostrazione col verso: *Queste parole da lor ci fur porte*, dice che *da lor* indichi chiaramente, che ambe e due gli spiriti devono aver parlato. Questo non mi par essere assolutamente necessario. In primo luogo arriva spesso ed è tutto naturale, che avendo inteso un uomo parlare come rappresentante d'un gruppo, diciamo dopo: *dicevano* invece di *diceva*. Si spiegano i due amanti inseparabili pella bocca di Francesca, come dell'altra parte DANTE solo gli ha chiamati, a lui solo s'è indirizzata la risposta, eppure alla fine troviamo: *ci fur porte*. Le due espressioni *da lor* e *ci* sono assolutamente parallele, non significando altro se non: del loro posto—al nostro, di là—ci.

Inoltre *porgere*, benchè talvolta equivalga a *parlare*, non è pure precisamente lo stesso, ma significa *offrire, dare* (la risposta); e forse, che nel *porte* si possa vedere il participio di *porgere* e nell'istesso tempo quello di *portare*. *Porto* per portato: portare sarebbe come desto: destare, privo: privare, etc.

Sarebbe allora il senso: queste parole ci fur offerte, date a risposta, da loro (per la bocca di Francesca), ovvero ci furono tramesse (pell'aere) dal loro posto, e non è dunque assolutamente necessaria la nuova interpretazione, come l'ha creduto il suo autore. Vediamo adesso, se è probabile.

Quanto al carattere generale del passaggio, che il FEIST pensa essere più bello secondo la sua accezione, si può essere di opinione differente, ed io, per uno, preferisco la semplicità del vecchio senso allo stile—non dirò già lirico o drammatico—ma declamatorio ed artificioso della nuova versione. Ma di ciò non dirò nulla, perchè *de rebus aestheticis* come *de gustibus*, non disputandum.

Ci sono pertanto altre obiezioni più particolari da fare:

Il parlare insieme dei due spiriti non mi pare dantesco, chè non si trova in nessuna parte un passaggio parallelo; e poi, i primi terzetti, in especie, non essendo altro se non una semplice introduzione, non sono punto addattati ad essere pronunciate dai due insieme. Pare cosa stranissima, davvero, l'immaginarselo recitate dai due amanti, queste parole quiete e quasi prosaiche.

Della difficoltà grammaticale, che offre il tradurre *costui* per *questo* (cuore) non bisogna parlare qui, perchè il FEIST l'ha mentovata egli stesso. Ma mentre vuole, che la *donna* non dovrebbe chiamare *bella persona* il suo corpo, che *pur non ha più*, il FEIST non esita a fare dire all'uomo

Amor, che al *cor gentil* ratto s'apprende  
Prese *costui* (v. d. il *mio*, secondo il FEIST).

Senza gusto, quando le pronuncia Paolo, queste parole all'incontro sono bellissime nella bocca della donna che cerca spiegare con esse e giustificare la passione del suo amante.

Il verso *è il modo ancor m'offende* è estremamente insignificante nel senso che gli dà il FEIST, ed il *che mi fu tolta* non sarebbe possibile del tutto, se *persona* sta per *donna*, perchè affatto non sono separati gli amanti. Il loro amore è più forte che l'inferno stesso e non è la perdita dell'amore, che lamentano, ma la loro eterna dannazione.

Avrei altre obiezioni a fare, ma credo che

basterà ciò che ho detto e forse sono già stato troppo lungo.

Tocchiamo solamente in passando un' altra questione indipendente dalla teoria del FEIST, benchè si trovi mentovata nel suo trattato.

Al doloroso passo. Inf. V, 114.

Quel giorno più non vi leggemmo avante.

Inf. V, 138.

Il FEIST ed altri dicono, che in questi versi si tratti della morte; ma i versi:—

A che e come concedette amore

Che conoscesti i dubbiosi desiri, 119, 120,

e forse

Che ricordarsi del tempo felice, 121,

siccome

——la prima radice

Del nostro amor——, 124, 125,

indicano che il doloroso passo, etc., non sia la morte ma il primo peccato degli amanti.

Finalmente devo dar conto al lettore che mi ha seguito fin qui, perchè, essendo Tedesco io stesso, e vivendo nel "paese la, dove il *yes* suona," abbia osato scrivere il mio articolo in Italiano. L'ho fatto, perchè la lingua italiana è la sola, che debbano capire tutti quelli che al nostro poeta s'interessano: da questi spero che ho riuscito a farmi comprendere, e per altri nè per altra ragione non ho scritto.

GUSTAF KARSTEN.

Indiana University.

### THE PERSONAL PRONOUN IN THE OLD DANISH 'TOBIAE COMEDIE.'

The text of the 'Tobiae Comedie' upon which the present paper is based, was edited by S. BIRKET SMITH of Copenhagen, and published in 1887 by the University-Jubilee Danish Union. The editor informs us in the introduction that the original of the play is contained in MS. No. 794, folio, in the Royal Library at Copenhagen. Our comedy is the second of the collection.

"The whole linguistic and dramatic form of the piece," says the editor, "makes it certain

that it cannot be older than the end of the 16th century, and, on the other hand, it was certainly written some time before the 5th of May, 1607, the date of the production of 'De Mundo et Paupere,' contained in the same collection." For convenience' sake, we may fix its date at about 1700. Concerning the name of its author we have no positive information, but from two references in the text the editor infers that it was written in VIBORG.

The language is very rich in grammatical forms, though we already perceive the confusion of the dative and the accusative. In respect to its syntax, we notice many resemblances to Middle English, and, in fact, we might call the Danish of this time the Middle Danish period. The majority of the changes made in the language since that time are orthographic, by which the varying forms have become merged into one invariable form and the spelling has been normalized.

The forms selected for comment in this paper are the personal pronouns, which may be first given in the following tabular order:

Sg. N. ieg [9.10].	du [4.10], [6.1] as vocat.
G. —	—
D. mig [38, 22], migh [46.11].	dig [47.11].
A. mig [47.4].	dig [46.12].
Pl. N. wi [6.3], vi [50, 18] vj [72.10].	i [6.15], y [45.20].
G. —	eders [17.9], others [19.4].
D. oss [5.6].	eder [72.21], ether [17.1].
A. oss [55.8].	eder [20.1], ether [17.12].
Sg. N. hand [6.14].	hun [8.1].
G. hans [7.15].	hendis [14.8].
D. ham [7.19], hannem [12.7].	hende [23.15].
hanom [87.11].	
A. ham [8.4], hannem [22.10].	hende [11.19], hender [8.2].

NOTE 1. In the nom., dat. and acc. of the 1st person, the original final *k* (O. N. *ek* and O. Norw. *mik*) has already changed to *g*. For the change of the voiceless explosives (*k*, *t*) after a vowel to the spirants (*g* and *ð*), see Noreen's *Altisländische Gram.*, p. 73. The same process may be noticed in the *dat.* and *acc.* of the 2d person.

NOTE 2. The *v* of the 1st person plural was sounded like English *w*; the interchange of *i* and *j* is, of course, merely graphic, as is also that of *i* and *y*, in the 2d person plur.

NOTE 3. In the gen., dat. and acc. plur. of the 2d person we find *d*, in place of the

*Urnordisch* ð; that is, the voiced interdental spirant < voiced dental explosive. In O. N. we find this same change, but only after a long syllable ending in *l, n, b, lf, lg, ng, or, m*, or (after 1300) after a short syllable ending in *l* or *n*. In each of the three cases occurring in our text the preceding syllable ends in a vowel. In pronunciation, however, the *d* between vowels in modern Danish retains its original sound as voiced interdental spirant.

NOTE 4. The gen. sing. and plur. of the 1st and the gen. sing. of the 2d person do not occur in the text; and the dual is wholly lacking, as we should naturally expect at so late a period in the language.

NOTE 5. As in O. N., the neuter and the plural of the 3d person are borrowed from the demonstrative.

NOTE 6. The dat. and the acc. have everywhere completely merged, the only instances in which a difference exists between them being the *migh*, the *hanom*, and the *hender*, which are evidently quite accidental.

NOTE 7. The almost total absence of assimilation in the O. Danish pronominal declension also deserves notice. We have *hand, hendis, hende*, corresponding to O. N. *hann, hennar, henne*; though here again we find a difference between the Danish of 1700 and that of the present day. We have, however, *hannem, hanom*, corresponding to O. N. *honom*, and *hánum*.

NOTE 8. The forms *migh*, *hender* and *hanom* occur only once each; all the other forms occur with greater or less frequency through the play.

DANIEL KILHAM DODGE.

Columbia College.

*DIE ROMANHAFTERICHTUNG DER  
ALEXIUSLEGENDE  
in altfranzösischen und mittelhochdeutschen  
Gedichten. I.*

In seinen Briefen aus der Schweiz erzählt GÖTTE, welch' tiefen Eindruck auf ihn die Erzählung einer Legende machte, welche ihm eine Bäuerin des Rhonethals, als er nach einer seiner Fusswanderungen durch das Gebirge in ihrem Hause gastete, in schlichten,

aber rührenden Worten vortrug. Diese Erzählung betraf eine Legende, die dereinst im Mittelalter eine ungeheure Verbreitung gefunden und sowohl im französischen als im deutschen, im englischen als im italienischen, im spanischen als im russischen zahlreiche Bearbeitung erfahren hatte, die Legende des h. ALEXIUS.

Das einzige Historische in der Geschichte dieses Mannes—selbst der Name ALEXIUS ist erfunden—erfahren wir aus einer syrischen Legende, die nach Augenzeugen das Leben eines Mannes erzählt, welcher, obgleich reicher und vornehmer Herkunft, seine Familie in Constantinopel verliess, um sich zu den Armen Edessas zu gesellen und ein ascetisches Bettlerleben zu führen.\* Wunderbares war also ursprünglich nichts vorhanden in dieser Erzählung, denn solche Beispiele von Entsagung waren im Mittelalter an der Tagesordnung. Aber im Laufe der Zeit wurde aus der einfachen Biographie ein wahrer Roman. Ein Grieche aus Constantinopel war es der die Heirath des ALEXIUS erfand, der ihn seine Frau gleich in der Hochzeitnacht verlassen liess, der seine Rückkehr nach Constantinopel und Aufnahme im Elternhause, wo er lange Zeit unkenntlich und unbekannt von Almosen lebte, hinzudichtete, und schliesslich das Wunder hinzufügte, das ihn nach seinem Tode den Eltern als Heiligen offenbarte. Dieser Roman hatte im Orient riesigen Erfolg. Dem Occident blieb er aber unbekannt, bis Ende des 10ten Jahrhunderts ein aus Damaskus vertriebener Erzbischof SERGIUS ihn nach Rom brachte, wo der Heilige bald so heimisch wurde, dass statt Constantinopel, Rom zur Stätte seiner Leiden gemacht, der Patriarch des griechischen Textes durch den Papst INNOCENS zur Zeit des HONORIUS und ARCADIUS ersetzt, und nach kurzer Zeit sogar das Haus der Eltern des ALEXIUS in Rom gezeigt wurde. Von Rom verbreitete sich dann die Legende nach allen Ländern des Westens und Nordens.

Es kann nicht in unserer Absicht liegen die Entwicklung der Legende durch alle diese Länder zu verfolgen; wir werden uns im folgenden auf Frankreich und Deutschland

\*Cf. *Romania* VIII (1879), p. 163 ff., G. PARIS: "La vie de ST. ALEXI en vers octosyllabiques."

beschränken, und dies aus besonderem Grunde. Im Mittelalter hat, wie bekannt, in litterarischer Beziehung, Frankreich auf Deutschland einen ungeheuren Einfluss ausgeübt. Wie viele bedeutende deutsche Dichtungen gehen doch auf französische Quellen zurück! Man denke nur an das 'Ruolantesliet' des PFAFFEN CONRAD, das aus der Venez. Hs. der 'Chanson de Roland' fusst, an das 'Alexanderlied' des PFAFFEN LAMPRECHT, das auf ALBERICH DE BESANÇON'S Alexanderdichtung beruht! Und haben nicht selbst grössere Dichter wie HEINRICH VON VELDEKE seine 'Eneit' von BENOÎT DE STE. MAURE, HARTMANN VON AUE seinen 'Erec' und 'Iwein' aus CHRESTIEN DE TROYES entnommen! Warum wäre dies nicht auch der Fall für die uns vorliegenden Legenden? Lasst uns darauf hien die französischen und deutschen Gedichte mit einander vergleichen.

Die *französischen* sind: 1. Der von GASTON PARIS in seiner 'Vie de St. Alexis' kritisch hergestellte Text des ST. ALEXIS nach den Hd. von Lamspringen,\* von Ashburnham Place und von Paris, aus dem 11ten Jahrhundert. Wir bezeichnen das Gedicht mit P (G. PARIS).

2. Eine stark interpolirte und beinahe um das Doppelte vermehrte Bearbeitung des Gedichtes P, in Assonanzen, von G. PARIS mit durch Cursivschrift hervorgehobenen interpolirten Stellen ed.; aus dem 12ten Jhd. Wir nennen das Gedicht S (ancien Supplement, 623).

3. Eine von S abhängige Bearbeitung desselben Gedichtes in Reimen, von MARI-CHAL ed., M in 1279 v.

4. Eine in 196 vierzeiligen Strophen mit cinem Reime (quatrains monorimes von M abhängige Bearbeitung, von PANNIER ed. Q (Quatrains). Alle diese vier Texte sind abgedruckt in G. PARIS: 'La vie de ST. ALEXIS' P: p. 139-170; S: p. 222-260; M: p. 279-317; A: p. 346-388.

\*Wegen dieser in einem deutschen Kloster—Lamspringen liegt bei Hildesheim—aufbewahrten Hs. scheint die Annahme einer Beeinflussung der deutschen Gedichte durch die französischen um so näher zu liegen. Dagegen spricht aber die Bemerkung von G. PARIS p. 2: "Cette abbaye, de l'ordre de St. Benoît, était peuplée par des religieux anglais, venus là à ce que nous apprend MR. HOFFMAN, après 1643, et qui suivant toute apparence apportent avec eux le manuscrit en question."

5. Ein von G. PARIS in der *Romania* VIII (1879), p. 169-180 herausgegebenes Gedicht in 964 achtsilbigen paarweiserreimten Versen, die Hs. aus dem 13ten Jhd., das Gedicht selbst noch vom 12ten Jhd. Wir nennen es R (*Romania*).

6. Ein von JOSEPH HERZ in dem 'Programm der Real- und Volksschule der israelitischen Gemeinde zu Frankfurt am Main 1879' herausgegebenes Gedicht in 60 Laissen, von verschiedener Länge, im Ganzen 1254 Zwölfsilbner, aus dem 13ten Jhd. Wir nennen es Hz. (HERZ).

Die uns überlieferten deutschen Gedichte sind alle von MASSMANN herausgegeben worden in seinem 'Sanct Alexius Leben in acht gereimten mittelhochdeutschen Behandlungen.' Sie sind:

A aus einer Grätzer und Prager Hs. mit 1155 v.; B aus Cod. Vindabon. mit 522 v.; C (Münchener, Neuburger und Heidelberger Hs.) mit 454 v.; D von KONRAD VON WÜRZBURG, in einer Strassburger und Innsbrucker Hs. mit 1385 v., auch von HAUPT mit Verbesserungen Zs. III. ed.; E (Hamburger Hs.) mit 1046 v.; F (Hs. der Herren MEYER und MOOVER) mit 1526 v.; G vom Schweizer JÖRG ZOBEL (aus St. Gallen); H vom Augsburger JÖRG BREYNING, aus 1488, in des regenbogen langen dōn in 19 Strophen von je 23 versen.

Diese vierzehn Gedichte lassen sich schon nach oberflächlicher Lectüre in zwei Classen theilen. Die einen erzählen die Legende schlicht und einfach, oft etwas trocken und dürr, meist nach dem Beispiele der lateinischen Prosabehandlung der Bollandisten, welche MASSMANN in seinem Buche ebenfalls abgedruckt hat. Nach ihnen lautet die Legende ungefähr folgendermassen: EUPHEMIAN und AGLAES, die Eltern des Heiligen, führen einen glänzenden Hofstaat, aber zugleich ein recht frommes Leben. Ihr Glück ist nur dadurch getrübt, dass ihre Ehe unfruchtbar bleibt. Erst nach langem Beten und vielen frommen Werken, erhalten sie einen Sohn, ALEXIUS, für dessen Geburt sie Gott geloben von nun an ihr ganzes Leben keusch bleiben zu wollen. Der Sohn wird in der Schule fromm erzogen, er lernt, dass nur durch Keuschheit das ewige Leben erlangt werden kann, und im Stillen seines Herzens gelobt er

sich, ewig keusch zu bleiben. Aber sein Vater, der seinem einzigen Sohne sein bedeutendes Erbe sichern will, beschliesst ihn zu verheirathen, sucht ihm ein Mädchen aus kaiserlichem Geschlechte aus, und obgleich ALEXIUS seine Grundsätze zu heirathen verbieten, thut er es doch, um eine andere Sünde, den Ungehorsam gegen die Eltern, zu vermeiden. Sobald er aber Abends mit seiner Frau allein ist, theilt er ihr seinen Entschluss mit, ewig keusch zu bleiben, ermahnt sie dasselbe zu thun und nachdem er ihr seinen Ring zum Andenken gegeben, verlässt er sie, um im Morgenlande ein ascetischer Leben zu führen. Er gelangt zuerst nach Laodicea, dann nach Edessa, wo er seinen Wohnsitz auf den Stufen einer Kirche aufschlägt, in der ein berühmtes Christusbild verehrt wird. Dort lebt er 17 Jahre lang in Armut unter den Bettlern und gibt sich sogar den Boten seines Vaters nicht zu erkennen, die ihn dort suchen. In Rom herrscht grosse Trauer. Seine Mutter beklagt ihn in Sack und Asche, und seine Braut gelobt sich ihm ewig treu zu bleiben, wie die Turteltaube, die ihren Genossen verliert. So verstreichen siebzehn Jahre. Da will Gott dem Volke von Edessa die Heiligkeit des Bettlers verkünden. Ein Marienbild lässt ihn durch den Messner in die Kirche hereinführen, und seine Heiligkeit wird bekannt. Aber ALEXIUS, der sich vor menschlichem Ruhme fürchtet, flieht aus Edessa, besteigt ein Schiff, um sich nach Tarsus zu begeben, doch da versschlägt ihn ein Sturm in seine Heimat nach Rom. Da wendet er sich an seinen Vater, den er auf der Strasse antrifft und bittet ihn, um des Sohnes willen, den er verloren, um Aufnahme in seinem Hause. Ein Strohlager wird ihm unter der Treppe bereitet, und obgleich er nur ein Wort zu sagen hätte, um zum gefeierten Herren des Hauses zu werden, indem er von den Dienern verhöhnt und misshandelt wird, bleibt er an seinem Entschluss fest und lebt in frommer Entsagung abermals sechzehn Jahre. Wie er fühlt, dass der Tod ihm naht, schreibt er sein Leben auf, und den Brief in der Hand haltend verscheidet er kurz darauf. Zugleich erhebt sich eine Stimme in der Kirche, wo das Volk versammelt ist, und zu drei verschiedenen Malen ermahnt sie die Römer den Heiligen zu su-

chen, der im Hause des EUPHEMIAN liege. Der Papst und die beiden Kaiser HONORIUS und ARCADIUS, von EUPHEMIAN geführt, der selber nicht weiss, wer der angekündigte Heilige sein könnte, eilen in sein Haus, und von einem Diener auf den eben verstorbenen Pilger aufmerksam gemacht, der stets ein so frommes Leben geführt habe, dass er wohl der gesuchte Heilige sein könnte, finden sie denselben todt unter der Treppe liegend. Und in der That sein Antlitz glänzt wie das eines Engels, und ein süsser Duft geht aus der Leiche hervor. Als EUPHEMIAN und nachher die beiden Kaiser ihm den Brief entnehmen wollen, den er in der Hand hält, weigert sich der Todte ihn herzugeben; nur dem Papste, dem Stellvertreter Gottes, gibt er ihn. Ein Priester liest den Brief, und nun erfahren Eltern und Braut das Unglück, das sich in ihrem Hause ereignet hat. Ihr Jammer ist unbeschreiblich, und macht sich in furchtbaren Klagereden Luft. Endlich lässt der Papst die Leiche wegtragen. Alle Kranken, die den heiligen Leib berühren, werden wieder gesund, und um selbst geheiligt zu werden, tragen der Papst und die Kaiser selbst die Bahre. Aber das Gedränge des Volkes ist so gross, dass um Raum zu schaffen, die Herrscher Gold ausstreuen lassen, damit das Volk es auflese, und dadurch dem Leichenzuge Platz mache. Doch die Menge zieht es vor dem Heiligen nachzulaufen. So gelangt man erst unter grosser Mühe zur Kirche des h. Bonifacius, wo der Heilige mit grossem Pomp beigesetzt wird.

Wesentlich in dieser Fassung erzählt die eine Gruppe der Bearbeitungen unsere Legende. Unter den deutschen sind es C, D, E, G; unter den französischen, R und Hz. Natürlich herrschen unter diesen Gedichten selbst gewisse Abweichungen. Während C und G recht dürftig, an einigen Stellen ungeniessbar trocken erzählen, ergehen sich D und E in weitschweifige Schilderungen und Moralreflexionen. Doch haben alle diese deutschen Bearbeitungen das Gemeinsame, dass sie kein poetisches Talent zeigen, und ohne sie zu beleben, oft sogar indem sie sie durch unverständiges Kürzen oder geschmackloses Erweitern einstellen, ihre Vorlage wiedergeben. Die französischen dagegen, R und Hz., zeigen,

was ein begabter Dichter auch aus diesem einfachen Stoffe machen konnte, wenn er ihn nur anziehend erzählte. Hier werden die Scenen malerisch geschildert, die Handlungen motivirt, die Gefühle nüancirt. Aus der todten Legende wird eine lebhafte und rührende Erzählung. Es würde uns zu weit führen an dieser Stelle den Vergleich der einzelnen Gedichte untereinander und die Untersuchung ihrer Quellen zu unternehmen. Es ist dies eine langwierige und spitzfindige Arbeit, die wir an anderer Stelle unternommen haben, und welche uns das Resultat ergab, dass wohl alle diese Gedichte in letzter Instanz auf dieselbe Quelle zurückgehen, aber doch nur durch verschiedene intermediäre Bearbeitungen. Jedenfalls sind wir aber bei dieser Untersuchung zur Überzeugung gekommen, dass die Gedichte der Franzosen und der Deutschen von einander völlig unabhängig sind.

Lohnender und litterarisch weit interessanter ist die kritische Untersuchung und Vergleichung der andern Gruppe der Legenden, welche die Erzählung poetischer entwickelt haben, als die eben besprochene. In dieser Gruppe gehören unter den französischen Gedichten, S, M, Q; unter den deutschen A, F, H. Ueber P werden wir uns näher unten zu erklären haben; über B cfr. R, die Anmerkung.\* Das Merkmal, welches uns dazu führt alle diese Gedichte unter einer Gruppe zusammenzufassen, ist dasjenige der Hervorhebung der Braut in denselben. Während in den vorher besprochenen Gedichten die Braut nur eine ganz passive und wesentlich untergeordnete Rolle spielte, haben die Dichter dieser Gruppe

\*Es scheint als ob dieses Gedicht B, welches sonst zu den Gedichten der andern Richtung gehört, den einen Zug, die Übergabe des Briefes an die Braut, wie von Hörensagen in seine Bearbeitung aufgenommen habe. Dies ist um so eher anzunehmen, 1. Weil der Zug vereinzelt ist ohne die ihn vorbereitenden sonstigen bräutlichen Züge. 2. Weil die Bearbeitung B überhaupt auf mündliche Quellen zurückzugehen scheint; wegen einiger ganz speciellen Züge—ich kann hier auf Näheres nicht eingehen,—wegen mehrerer Missverständnisse (7 Jahre statt 17 Jahre, der Kaiser statt die Kaiser) die leicht aus Verhören entstanden sein können, wegen der Kürze der Bearbeitung, und des fast gänzlichen Fehlens von Namen, endlich wegen des ersten Verses des Gedichtes "in einem buoche man uns las," wäre es möglich, dass das Gedicht überhaupt, nach mündlichem Vortrag, den der Dichter gehört und nicht selbst gelesen, nachträglich aufgeschrieben worden sei.

viele Momente erfunden, wo sie in die Handlung eingreift:

1. Die Brautnacht wird ausführlich erzählt und je nach den Bearbeitungen geschildert oder dramatisch belebt.

2. Als ALEXIUS in das Haus seiner Eltern als Bettler zurückkommt tritt seine Braut in nähere Beziehung zu ihm.

3. Als ALEXIUS stirbt gibt er nicht dem Papste, sondern seiner Braut den Brief, in welchem er sein Leben erzählt.

4. Als die Braut des ALEXIUS stirbt, wird sie mit ihm begraben, und der Todte rückt zurecht, um seiner Braut neben sich Platz zu machen.

Nicht alle Gedichte dieser Gruppe, die wir nach MASSMANN'S Vorgänge die bräutliche nennen wollen, haben alle diese Züge gemeinsam. Einige haben nur einen Theil derselben aufzuweisen. Wie ist dies zu erklären? Hat sich etwa die Ummodelung der Legende erst allmählig vollzogen, und auf welche Weise? Haben die einzelnen Gedichte der Gruppe auf einander geübt, haben hauptsächlich die französischen mit den deutschen nähere Beziehungen, welche wechselseitige Benutzung annehmen liessen? Diese Fragen zu lösen, soll unsere Aufgabe auf den folgenden Seiten bilden.

Vorausschicken müssen wir, dass uns eine lateinische Prosabearbeitung vorliegt, welche MASSMANN p. 157-166 abgedruckt hat—wir nennen sie im Folgenden, L—die gerade diese Momente der bräutlichen Legende enthält. Auf den ersten Blick scheint die Annahme einer Abhängigkeit der deutschen oder französischen Gedichte von L sehr wahrscheinlich. Und in der That ist, nach den Untersuchungen von MASSMANN, L die hauptsächlichste Quelle von A. Gerade die bräutlichen Züge hat A aus L entnommen. Die Brautnacht ist in beiden Bearbeitungen ebenso geschildert. An das brennende Licht anknüpfend, das zwischen den Brautleuten steht, erklärt ALEXIUS seiner Braut, dass es um die Welt wie um das Licht bestellt sei. Sie sei dem Verfall anheimgegeben, von Flammen der Begierde umgeben sterbe sie dahin, und bringe uns in ewige Verdammnis. Unsere Seelen müssten wir von den Flammen der Verderbnis befreien und keusch bleiben.



Auch der zweite bräutliche Zug, der Besuch der Eltern und der Braut, als ALEXIUS unter der Treppe liegt, ist in L und A gleich geschildert. Die Braut erkundigt sich eingehend nach ihrem Bräutigam. Der Pilger antwortet, er hätte den ALEXIUS wohl gesehen; er beschrebt ihn und erzählt, was ihm ALEXIUS über seine Flucht aus Rom und die Gründe, die ihn dazu getrieben, gesagt hätte. Sich selber gibt er den Namen "got ergeben," eine wörtliche Uebersetzung des lateinischen "Deo datus."

Auch die zwei übrigen bräutlichen Züge sind ebendieselben in A als in L. Aber nicht bloss auf die Gleichheit dieser Züge sondern auch auf diejenige anderer beruht die Übereinstimmung beider Bearbeitungen:

1. Die Familienverhältnisse des EUPHEMIAN werden möglichst genau angegeben. Er stammt aus dem Geschlechte der Scipionen; der damalige römische Kaiser THEODOSIUS hat ihn so lieb, dass er ihn und seinen Bruder ARSENIUS bei seinem Sohn HONORIUS zum Götter und Gevatter nahm. Seine Frau AGLAE ist die Tochter eines römischen Satrapen JOHANNES.

2. Der Papst SIRICIUS tauft ALEXIUS.

3. Wie ALEXIUS von der Schule abgeht, nimmt er beim Kaiser ritterliche Dienste an.

4. Die Frau, die für ALEXIUS ausgesucht wird, heisst ADRIATICA und ist die Tochter des GREGORIUS, welcher aus dem Geschlechte der Fabricii stammt, die gegen Pyrrhus gekämpft haben.

5. Die Bearbeitung sagt ausdrücklich, dass ein bestimmter Tag zur Hochzeit ausgesucht wird.

6. Von L hat A auch die Pilgerfahrt des ALEXIUS nach Pisa, Lucca und Jerusalem entnommen.

7. Bemerkenswerth ist, dass in A ebenso wie in L, als ALEXIUS' Heiligkeit geoffenbart werden soll, die Glocken läuten, ein Zug, der sich in der andern Legendengruppe nicht findet.

Aber wie eng A auch mit L zusammenhängt, so hat MASSMANN doch herausgefunden, dass A neben L noch die Bollandistenbearbeitung als Quelle benutzt hat. Dies erhellt daraus, dass A noch manche jener Legende eigenenthümliche Züge entnommen hat. So z. B.

den Zug, dass 3000 in Seide gekleidete Diener an EUPHEMIAN'S Hofe aufwarten, dass täglich drei Tische für Wittwen, Waisen und Pilger gedeckt werden, dass die Mutter, als ihr Sohn verloren gegangen, an ihrem Estrich auf einen Sack sich setzt, von dem sie nicht wieder aufstehen will, bis sie etwas von ihrem Sohne wisse. Ebenso den Vergleich der Braut mit der Turteltaube, die ewig trauert, wenn sie einmal ihren Genossen verloren hat. MASSMANN hat p. 31 eine Vergleichungstabelle der einzelnen übereinstimmenden Momente aufgestellt, aus der zweifellos hervorgeht, dass A beide Quellen benutzte. Ein Umstand zeigt es ganz besonders klar und deutlich. Wenn, wie oben schon gesagt, L den ALEXIUS nach Pisa, Jerusalem und Lucca wandern lässt, die Bollandistenlegende dagegen nach Laodicea und Edessa, so verbindet A Beides und sagt, dass ALEXIUS zuerst nach Pisa, dann nach Laodicea und Edessa, endlich Jerusalem und Lucca zog. Der Verfasser von A hat mit wahrhaft dichterischem Takt aus beiden Quellen die hübschen Züge entnommen, dafür aber die Überbietungen und religiösen Betrachtungen von L fallen lassen. Für das Nähere verweise ich auf MASSMANN, p. 29-31.

Von diesem so glücklich behandelten Gedichte ist ein anderes deutsches abhängig, nämlich das Gedicht von JÖRG BREYNING, aus dem Jahre 1488, H, aber, wie MASSMANN nachweist, erst durch die Vermittelung einer deutschen Prosalegende e—MASSMANN druckt sie p. 180 ff. ab—die sich, von geringen Abweichungen abgesehen, fast überwörtlich an A anschliesst. Cf. MASSMANN, der auch hier wieder eine Tabelle gibt.

HEINRICH SCHNEEGANS.

Genoa, Italy.

### STRONG VERBS IN AELFRIC'S SAINTS.—II.

#### CLASS 4.

Beran a-, for-, forð-, ge-, un-(æðel-, cyne-),  
cuman a-, be-, ge-, of-, to-, cwelan-, dwelan ge-,  
-helan for-, niman a-, be-, for-, ge-, -sceran  
be-, -stelan be-, for-, ge-, -teran to-.

The present stem has e with umlaut to y in 3 singular, i in niman, u in cuman with umlaut

to *y*. For *e* we find *æ* once in *forðbæran* 162. The forms are: *forberan* 36, *berenne* 60, *forðberað* I. S. 293, *cwelende* 264, *forhelan* 278, *gestylð* 18; *gecuman* 220, *locuman* 400, *cum!* I. S. 391, *becume* (subj.) 12, *cymst* 50, *becymst* 424, 462, *cymð* 200, I. S. 362, 525, *becymð* 198, 266, 388, 378, *ofcymð* 16, 372, 510; *niman* I. S. 493, *beniman* 188, *nimð* 376, 354, *genimð* 178, *animað* 182.

The preterit singular 1, 3, has *æ* (*ē*), *a* (*ā*), *o* (*ō*). *bær* 88, *bæcær* 38, *bcstæl* 466, *totær* 38, *nam* 28, 64, *nám* 28, *com* 16, 66, (twice), etc., I. S. 8 etc., *tocon* 518, *cóm* 180, 236, I. S. 273 etc., *acóm* 170, *becóm* 96 etc.

The 2 sing., the plural and subjunctive preterit have *æ* (*ē*) *a*, *ó*; *totæron* 158, *namon* 66, *cómon* I. S. 344. Isolated is *forhule* (subj.) 446, EARLE'S 'Gloucester Fragments' have the normal *forhæle*.

The past participle *o* and *u*. *Aboren* 524, *geboren* 14, I. S. 427, *unborenum* 512, *æðelborenen* 44, *cynéboren* 44, *gedwołena* 10, *forholen* 524, *bescoren* 162, *forstolen* 524; *cumen* 524, *fornumen* 164, *fornumene* I. S. 355, *genumen* 16.

## CLASS 5.

*Biddan a-*, *ge-*, *-bran to-*, *unto-*, *cwæðan be-*, *ge-*, *on-*, *wið-*, *etan ge-*, *fretan-*, *moð-*, *gifan a-*, *for-*, *-gitan be-*, *for-*, *on-*, *under-*, *licgan for-*, *ge-*, *under-*, *-metan wið-*, *seon*<sup>(1)</sup> *be-*, *for-*, *ge-*, *of-*, *sittan be-*, *ge-*, *on-*, *sprecan for-*, *ge-*, *to-*, *un-*, *picgan*, *-wefan a-*, *wrecan a-*, *ge-*, *wesan*.

In the present stem, except in the 2, 3 singular, the vowel is *e* (*i* in *biddan*, *gifan*, *gitan*, *licgan*, *sittan*, *picgan*; *eo* in *seon*), but *æ* is also frequent. Forms with *e* are: *tobrecan* 406 MS. Junius, *gecwæðan* 448, *cwæðende* 444 Gloucester Fragments, *becwæde* 408, *et!* 394, *etað* 260, *eton* (subj.) 290, *sprecan* I. S. 503, *sprecande* 78, *gesprecan* 222 MS. U, 406 MS. Junius, *spečan* 222, B, *sprece* (1) I. S. 149, *sprece* we 286, *sprecað* 12, *wrecan* 296, *wrecon* (subj.) 484. Forms with *æ* are: *tobræcan* 286, 406; *cwæðende* 22, 96, 182, 444, *cwæðað* 328, *ætað* 358, *spræcan* 18, 122, I. S. 503 M, *gespræcan* 108, 222, 226, 406, *tospræcende* 532, *spræcað* 26, 270, *spræce* (subj.) 390. Forms with *i*:

<sup>1</sup>*Seon* occurs but once without a prefix, I. S. 161, *sewene*.

*gebiddan* 194, *bide!* 80, 400, *gebide!* 68, 202, (the only strong imperatives in *e*) *bidde we* 70, *gebide* (subj. 2) 470; *forgifan* 234, etc., *agif!* 82, *forgif!* 212; *begitan* 196, *forlicgan* 36, *licgende* 32, *licgon* (subj.) 506, *onsittende* 516, *picge* (subj.) 358. For *i* we have *y* in *gyfende* 12, *ongytan* 508, 530, *undergytan* 11, *undergyte* (subj.) 18, *fortlycgan* 36. *Seon* has *gesteon* 526, *geseon* I. S. 74, *forseon* 32, *beseoh!* 78, 312, *geseoh!* 454, 482, *forseo* (1) 176 (twice), 198.

The 2, 3 singular of the present indicative is regularly *i* in all verbs, but *y* is common, and *e*, *æ* also occur. Forms with *i* are: *bitst* 180, 210, *bitt* 370, *bit* 426, *gebit* 484, *cwiðst* 270, *forgifð* 260, etc.), *forgit* 12, *lið* 198, 398, 438, *underlið* 20, *gesihð* 12, 202, 338, 372, 376, I. S. 300, *forsihð* 94, 366 (twice), *gesihst* 108, 400, 470, *forsihst* 94, 202; *sit* 268; *spricð* 520. Forms with *y* are: *bytst* 80, *cwyst* 126, *cyst* 200, *cwyðst* 128 C., *cwyð* 372, 504, *yt* 266, 354, *ytt* 272, I. S. 251, *ytst* I. S. 247; *gesyhst* 80, *forsyhð* 412, *spricð* 214; Forms with *e* are: *cweðst* 128 V, *etst* 262, *geetst* I. S. 198, *tospreccð* I. S. 310, *spreccð* 64, 288. Forms with *æ* are: *cwæðst* 128, *tospreccð* I. S. 310 Mb.

The 1, 3 preterit singular is *æ*, also written *ē*, and before *h* and after *g*, *ea*. The only exceptions are *bed* 112, *geset* 222, *breac* 62 V., *nes* (for *ne wæs*) 208. The forms are: *gebæd* 48, *tobræc* 60 *tobræc* 58, *bræc* 62, *cwæð* 30, etc., *becwæð* 428, *gecwæð* I. S. 164, *æt* 164, 392 (twice), I. S. 54, *læg* 146, 154, 156, 162, 180, *lêg* 68, *gelæg* 398, *sæt* 284, 314, *sêtt* 72, *gesæt* 77, 222 U; *spræc* 10, 160, I. S. 503, *gespræc* 26, *gewræc* 276, 300, *gewræc* 296 Faustina A., *wæs* 26, etc., *wæs* 28, 32, 44 (twice), 54, 56 (twice), etc. *ea* occurs in *forgeaf* 318, I. S. 11, *undergeat* I. S. 222, *beseah* I. S. 73, *ofseah* 520, *geseah* 56, *geseah* 32, etc.

The 2 sing., plural, and subj. preterit have *æ* (*ē*) usually, *a* before *w*, *ea* after *g*, except *forgefōn* 134; but the plural of *læg* is *lagon*, though the subjunctive is usually *læge*. The forms are: *bædon* 5, *abædon* 118, *gebædon* 496, *bæde* (subj.) 464; *oncwæde* (2) 176, *oncwædon* 492, 494, *cwæde* (subj.) I. S. 169, etc., *ætton* 290, *æte* (subj.) 126, *geæte* (2) 230; *læge* (subj.) 234, 508, *lêge* 512, *lagon* (subj.) 92; *sætton* 502, *onsætton* 504; *spræce* (subj.) 390, I. S. 219; *awræce* (subj.) 40, *gewræce* (subj.) 36. *wæron* 26, etc., *wæron* 28, etc., *wære* I. S. 37, etc. *a*

occurs in *lagon* 102, 152, 210, 220, 252, 254, 288, 494, 502, 506, etc. *lagon* 494, 513 (thrice), *lage* (subj.) 234, 234 *U* (twice), *gesawe* (2) 122, *gesawon* 58, etc. *ea* occurs in *forgeafon* 134 C. V. *undergeate* I. S. 206.

The past participle has regularly *e*, for which *æ* is sometimes found, after *g* it has *i*, for which *y* is also used; *brecan* has always *o*, following class 4. (*tobrocene* 294, *untobrocen* 132). With *e*: *gecweden* 358, I. S. 162, etc., *gecwedene* I. S. 118, *freten* 404, *moðfretene* 514, *wiðmeten* 22, *gesewen* 92, 160, *sewene* I. S. 161, *beseten* 190, *gespreccen* 498, *gespreccan* 534, *forspreccenan* 512, *awefen* 172, *gewreccen* 404. With *-æ*: *gecwæden* 18, 24, 236, 360, *gecwædene* 18 (twice), *ungesæwenlic* 20. With *i*: *forgifen* 218, *undergiten* I. S. 172. With *y*: *begyten* 524, *ongyten* 520, 530, *forgytene* 510, all, as will be seen, in the 'Seven Sleepers'; see Class 3, i. b.

## CLASS 6.

*Dragan*, *faran for-*, *forð-*, *ge-*, *geond-*, *in-*, *mis-*, *-galan be-*, *-grafan a-*, *hæbban a-*, *hlyhhan*, *-sacan æt-*, *for-*, *wið-*, *-sceaðan a-*, *to-*, *-scyppan ge*, *slean a-*, *ge-*, *of-*, *purh-*, *-spanan a-*, *to-*, *standan a-*, *æt-*, *be-*, *emb-*, *under-*, *wið-*, *steppan fore-*, *forð-*, *swerian*, *þwean a-*, *-wacan a-*, *wescan*, *wexan*.

The present, except in 2, 3 sing. indicative, is regularly *a*. The forms are: *draged* 316, *misfaran* 380, *farande* 410, *farende* 410 Junius, *infarendum* 220, *far!* 226, *forað* 12, *fare* (subj.) 370, *fara* (subj.) 138, *forfare* (subj.) 274, *faran us* 500, *wiðsacan* 72, *wiðsac!* 202, *ætsace* 528, *aspanan* 194, *understanden* 14, *wiðstandan* 294, *embstandenum* 504, *stand!* 150. *æ* occurs in *ahæbban* 310, *ahæbbe* 246, *forðsteppende* 12. *e* occurs in *ofsleh!* 224, *forðsteppende* 14, *wexende* 526. *ea* occurs in *tosceaden* (*forðen?*) 20, *slean* 198, *ofslea* (1) 194, *sleað* 294. *y* in *gescyppan* 18, I. S. 168, etc., *scyppend* 12, etc. *i* occurs for *y* in *gescippene* I. S. 155, *scippend* 20, I. S. 45, *scippende* I. S. 66.

In 2, 3 pres. ind. sing. the vowel is usually *æ*. Cases are: *færst* 346, 462, *færð* 268, 292, 354, 356, 364, I. S. 250, *geondfærð* 18, *ahæfð* 446, *toscæt* 22, *understent* 22, *forðstæpð* 498. *e* is the regular vowel in *tospend* 72, *stenst* 532, *stent* 88, 190, 442, 450 (Gloucester MS.), 280, 300, I. S. 102, etc., *understent* 20, 22, etc.,

*stend* 450, *wexð* 16. Wholly isolated and without analogy in any class is *wiðstandeð* I. S. 229. *y* is found in *gescyppð* 16, *apyhð* (from *þwean*) 272; *i* for *y* in *gescippð* I. S. 99, *ofsliehð* 278.

The preterit has *o* or *ó*. The forms are: *drogon* 326, *fór* 488 (twice), 498, *gefór* 320 (except in these three cases *ferde* takes the place of *for* throughout), *begol* 312, *agrófon* 508, *hóf* 106, *ahof* 314, *áhóf* 488, *ahafen* (ind.) 207, *ahofe* 248 (and *ahefde* 284, thrice), *hlóh* 128, *forsóc* 32, *wiðsoc* 174, *wiðsóc* 64, *wiðsocon* 494, *wiðsoce* (subj.) 174, *sloh* 70, 190, 276 (four times), 284, *asloh* 384, *ofslogon* 190, *sloge* 318, *stod* 4, etc., *ætstod* 264, *bestodon* 50, *astodon* 220, *stopon* 504, *forestopon* 114, *swor* 314, *swór* 36, *apwoh* 192, *apwóh* 124, *þwogon* 438, *apwoge* (subj.) 124, *apwogon* (subj.) 168, *awoc* 56, *awóc* 448, 464, *awócon* 516, *woscean* 438 U.

*eo* is used for *o* in *gesceop* 6, 12, 14, 130, etc., I. S. 20, etc., *gescéop* 14, 16, 20, 86, *gesceope* 206, I. S. 206, etc., *tospeon* 434, *weox* 40, 434, 476, 322, *weoxon* 124.

The past participle has regularly *a*. The forms are: *gefaran* 156, 488, *agrafen* 528, *agrafene* 98, *ahafen* 56, 340, 384, 400, *wiðsacen* 72, 194, *ofslagen* 114 (twice), 138, 218, 278, 302, 318, 350, 408, 422, 426, 468, 482, I. S. 403, *ofslagan* 276, *purhslagen* 278, *geslagen* 528, *understanden* I. S. 173. *ea* occurs in *asceadene* 496, *gesceapen* 14, 380 (twice), 438, etc., I. S. 47, etc., *gesceapen* I. S. 182 (for *gesceapen*). *æ* occurs in *geslægene* 524, *ofslægen* 138 C, *ofslægæn* 194. *e* occurs in *ofslegen* 66; *o* in *opwogen* 256.

## CLASS 7a.

*Feallan a-*, *æt-*, *be-*, *to-*, *fon be-*, *ge-*, *on-*, *under-*, *gan a-*, *be-*, *forð-*, *in-*, *of-*, *ut-*, *gan*, *gan*, *of-*, *healdan be-*, *ge-*, *-hon a-*, *upa-*, *spannan*, *-wealdan ge*. Present stem. *ea* is used in *ætfeallan* 510, *feald* (3) I. S. 110 (see below), *ætfeallað* 266, *gehealdan* 66, *behealde ge!* I. S. 477, *wealdend* 502, *gewealdend* 502, *ealwealdend* 426, *weallendum* 314. *a* is used in *gan* 490, *gangeude* 206, 302, 396, 408, *gangande* 224, *gang!* 158 (twice), 348, 398, 456, *gange* (subj.) 444, *ofgange* 394, *gangon* (subj.) I. S. 140, elsewhere *gán* is always used, 234, etc., I. S. 246, etc., *forðgán* 530, *ingan* 406, *úrgan* 512, *ofgan* 524, *gað* 14, I. S. 136, *begað* 272,

etc., *spannan* 216. *o* is found in *gefon* 416, *onfoh!* 152, 324, *underfoh!* 472, *foð* I. S. 145, *underfó* (subj.) 62, *underfo* (subj.) 306, *underfohd* (3) I. S. 537 (for the regular *-fehð*, see below); *ahon* 48.

The 2, 3 indic. sing. have umlaut of *ea* to *y* and of *o* to *e* and *á* to *æ*. The cases are: *fylð* 12, *befylð* 376 (twice), *underfehð* 72, 128, 328, 510; *gæst* 248, 410, *gæð* 14, etc., I. S. 114, etc., *begæð* 272, 366, 382, *agæð* 372; *hyllt* 272, 446, *behyllt* 348, *wyllt* 416, 478, *gewyllt* 146, 374. Anomalous are: *feald*, *underfohd*, mentioned above, and *underfæhd* 16.

The preterit has *eo* except in *fon* and *hon* where *e* is regular and *æ* frequent, *gangan* and *gán* have no preterit. The forms are: *feol* 76, 122, 148, 156, 180, 266, 312, 358, 392, *tofeol* 46, *feoll* 72, 86, 88, 136, 190, 264 (twice), 398, 420, 460, *tofeoll* 48, *ælfæoll* 276, 402, *befeoll* I. S. 63, *befeolle* (subj.) I. S. 62, *heold* 36, *heolde* (subj.) 92, *geweold* 68, 150, *geweolden* (ind.) 218, *weollon* 102, *feng* 140, 390, 398, 400, 412, 516, 534, *fengon* 524, *onfeng* 228, U. B., *befeng* 78, 172, 178, *gefeng* 220, *underfeng* 136, 156, 172, 414, 416, I. S. 73, and 50, 62 V, *fengon* 70 V, *underfengon* 264, *underfenge* (subj.) 84, 220 U, *feng* 500, 508, *onfeng* 228, *befeng* 248, *underfeng* 384, *onfengon* 220, *onfengon* 498, *fæng* 32, 44 (twice), 50, 70, *underfæng* 14, *underfænge* 38, 236, *underfænge* 264. (*æ* is regular up to page 70, and occurs only twice later); *aheng* 256, 220 B. U, *upahæng* 58, *aheng* 220, *heng* 492, (the only case where *hon* is used without *a*).

The past participle has *ea* before *l* and *a* before *n*. The forms are: *afeallene* 140, *behealden* 18, *gehealden* 242, I. S. 69 etc.; *befangen* 20, *underfangen* 230, *agáne* 332, *gan* I. S. 463.

#### CLASS 7b.

*-blawan to-, upa-, ut-, -cnawan ge-, on-, to-, -drædan on-, lætan a-, for-, to-, -rædan be-, sawan be., to-, slapan, prawan.*

Present and past participle. Before *w*, *a* changes to *æ* in 2, 3 sing. ind.; otherwise *æ* is regular before mutes and *a* before *w*, though *a* and *e* occur anomalously for *æ* in *ondret* (3) 12, and *slapan* 456, *slápan* 512. The other cases are: *utblawað* 22, *toblawene* 178, *gecnawan* 516, 526 (twice), 534, *ácnawon* 526, *oncnawon*

I. S. 321, *tocnawan* 258 I. S. 195, *gecnawe* 526, *gecnawan* (p.p.) 530, *sawende* 320, *sawað* 294, *losawon* (p.p.) 510, *prawan* 202; *oncnawst* 130, 478, *sæwð* I. S. 262, *besæwð* 362, *ondræt* 228, 266 (The past participle is always weak, *ofdræd* 532, *ofdrædde* 506, 514), *lætan* I. S. 234, *alætan* 394, *læt!* 130, *forlætst* 128, *forlæt* (3) 18, *bérædan* 428 (not in Bosworth as strong or with this meaning), *slæpene* 502, (see above).

The preterit has *eo* before *w* and *e* (with an occasional *æ*) before mutes. The forms are: *upableow* 208, *gecneow* 62, 530, *oncneow* 40, etc., *gecneowe* 516, 522, 526 (twice), I. S. 276, *seow* 350; *ondred* 522, *ondrædon* 504, *lét* 70, *forlet* I. S. 482, *aléton* 502, *tolete* 504, *slep* I. S. 214, *slæpon* 502 (twice), 512, etc., *slépon* 516, *slæpon* (subj.) 506, and with *æ* for *e* *ondræd* 520, *forlæton* I. S. 145, 393.

#### CLASS 7c.

*blowan- ge-, flowan, glowan, growan, rowan, spowan, -swogan ge-, wepan- \*hrowan-* see *hrowan* 2.

In the present and past participle the following forms only occur: *blowende* 514, *geblowen* (p.p.) 462, *flowan* I. S. 344, *flowendan* 54, *fleoð* (3) 250,<sup>(2)</sup> *grewð* 104, *geswogen* (p.p.) 264, 460, *bewepen* 108.

The preterit has always *eo*. *fleow* 156, 398, 492, *gleow* 184, *hrowan* (for *rowan*) 436, *speow* 174, 216, *speowe* 196, *weop* 48, 74, 162, *weopon* 478, 490.

#### CLASS 7d.

*hatan be-, ge-, swapan.* The forms are: *hætst* 496, *behætst* 200, *hæt* 255, *swæpð* 492, *het* 26, *behét* I. S. 396, *behét* 68, *heton* I. S. 122, *gehaten* 24, etc., I. S. 2, etc., *gehátén* I. S. 6, *gehatene* 22.

#### CLASS 7e.

*beatán of-, -heawan a-, to-, hleapan.* The only forms that occur are: *beaton* 98, *beatán* 18, 244, *ofbeatán* 146, *beaton* 482, 486, *toheowe* 46, *leop* 220 (U. *hleop*); *aheawen* (p.p.) 438.

BENJ. W. WELLS.

Jena, Germany.

<sup>2</sup> The passage is "*ure blóð fleoð to urum fotum adune.*" Skeat's translation has "our blood fleeth" etc. But the 3 sing. of *fleon* is *flyhð* 18, 334, 372 and for the sense as well as the grammar it is better to take *fleoð* = *flewð*.

THE GERUNDIAL CONSTRUCTION  
IN THE ROMANIC LANGUAGES,

## IV.

We next come to a third and very frequent use of *aller* with the gerund, in which motion is clearly defined. It belongs, in this sense, then, to the general category of verbs of motion, which may be accompanied by a gerund whose action is subordinate to, or, at most, coördinate with, that of the verb of motion.

*Aller.*

- Sans Pedre sols seguen lo vai,  
Quar sua fin veder voldrat.  
Passion du Christ, B. 9. 14.  
A foc, a flamma vai ardant  
Et a gladies persecutan.  
Vie de S. Leger, B. 16. 39.

*Venir.*

- Donc vint edrant dreitmant a la mer.  
Vie de S. Alexis, B. 21. 38.

*Monter, descendre.*

- Muntent et descendent chantant e esjo!  
Li beus angeres du ciel.....  
Vie de Saint Auban, 1093.

*Passer.*

- Passastes par Brettaigne d'orient venant.  
Ditto, 1127.

*S'adresser.*

- L'enfant ne quaisse ne ne blece,  
Fuiant vers un chemin s'adrece.  
Crestien de Troies, B. 145. 15.

*Reparier.*

- Et li altre s'en reparierent fuiant arriere en l'ost.  
Ville-Hardouin, ch. XXI.

*Tourner.*

- Sun petit pas s'en turnet cancelant.  
Ch. de Roland, 2227.  
Quand paiens virent Gormund mort,  
Fuiant s'en tournent vers le port.  
Gormund and Isembard, 421 (Rom. St. III. 562).

*Entrer.*

- Main a main entrent dedans lor chiés saignant.  
Amis et Amiles, B. 62. 11.

*Saillir.*

- E cil de Roem saillent l'uns l'autre sumunant.  
Roman de Rou, 3236.

*Issir.*

- Richart ist de la vile sur son cheval curant.  
Ditto, 3246.

*Accourir.*

- Kar de Roem acurent burgeis e paisant,  
Macues e guisarmes e haches aportant.  
Ditto, 4093.

*Estordre(=chapper).*

- E Normant lur estordent "Dieu aie" criant.  
Ditto, 3235.

*Encalcer.*

- Vers Saraguze les encalcent ferant,  
A colps pleniens les en vunt ociant.  
Ch. de Roland.

*Sourdre.*

- Par la priere Auban est surse du pendant  
Funtainne freide e clere à grand ruissel curant.  
Vie de S. Auban, 1167.

*Apparaître.*

- Angeres i aparurent à clerc voiz chantant.  
Ditto, 1182.

It is useless to add more to this list; for constructions of this kind are so often met, that I believe it would not be a rash statement to say that about four-fifths of all the examples of the gerund without *en* will be found to be accompanied with a verb of motion. To see how the proportion would stand, I have counted the examples in several characteristic works. It will be observed that some authors are much fonder of this mode of thought-expression than others. The figures indicate the number of times the construction occurs with the verbs they follow.

*Voyage de Charlemagne* (860 lines). Tourner, 2; remeindre, 1; trouver, 2; aller, 6; voir, 1; tenir, 1; venir, 1; absolute(?) 2.

*Chanson de Roland* (4002 lines). Aller, 28; venir, 1; absolute(?), 1; mourir, 2; tourner, 1; encalcer, 1.

*Roman d'Aquin* (3087 lines). Tourner, 2; aller, 30; voir, 1; gesir, 1; venir, 1.

*Berte aus Grans Piés* (3482 lines). Faire, 1; aller, 2; trouver, 1; venir, 1.

*Flor et Blanceflor* (3342 lines). Aller, 8; venir, 2.

*H. de Valenciennes* (Hist. de l'Empereur Henri). Envoyer, 1; aller, 7; venir, 1; chevaucher, 1; absolute(?).

*Gniot de Provins* (La Bible). Aller, 4.

*Traduction de Guil. de Tyr*. Courir, 1; mener, 1; chevaucher, 1; prendre, 1; trebucher, 1; venir, 11; faire, 2; suivre, 3; absolute(?), 11; fuir, 1; instrumental, 3; trouver, 1; retourner, 4; oir, 1; aller, 11; chasser, 1; mourir, 1.

*Vie de Saint Auban* (1845 lines). Venir, 2; aller, 21; gesir, 1; absolute(?), 3; remaindre, 1; resplendir, 1; oir, 1; trouver, 3; passer, 1;

laisser, 1; voir, 1; surdre, 1; aparaistre, 1; faillir, 1.

*Ville-Hardouin* (La Conquete de Constantinoble). Reparier, 1; aller, 7; venir, 3; tourner, 1; envoyer, 1; absolute(?), 2.

*De Joinville* (Hist. de Saint Louis). Venir, 6; trouver, 2; aller, 2; faire, 1; as adverb, 1; sentir, 1; absolute(?), 2.

*Aiolet Mirabel* (10,985 lines). Aller, 68; venir, 9; oir, 1; encaucher, 1; absolute(?), 2; tourner, 2; fuir, 1; par, 1.

It seems almost superfluous to cite examples from the other languages, as this French construction is universally current throughout the whole Romanic group. That, however, nothing may be taken on faith, I give a few from hundreds of examples noted, remarking that I have been struck with the more frequent occurrence of the construction in early French and Provençal, especially with *aller* and *venir*, than in any of the others.

*Provençal.*

Laisse loill, e per nulla re  
No venga ves lui trop corren.  
Daude de Pradas, B. 177. 32.

Car ço es pessamentz confus  
Que ven en cor aissi corren.  
Ditto, El Romanz, l. 49 (Stickney's ed).

Un bon juzieu que aquo auzi,  
Tantost corren d'aqui parti.  
B.'s Denkmäler, XXXIX. p. 274.  
E Peire Vidals s'en isset fugen.  
Bib. der Troub. XXII.

*Italian.*

Salian scherzando i pargoletti amori.  
Ariosto, sonetto.  
E quando a morte deseando corro.  
Petrarca.

Ch'io mi parti'sbigottito fugendo.  
Guido Cavalcanti.

Chiara fontana ancor surgea d'un monte  
Mormorando con aqua dolce e fresca.  
Tasso, Gerus. Conquist. XV. 44.

E che accorrer potea un giorno  
Camminando alla bufera.  
Giorgi Bertola.

*Spanish.*

Los males vienen corriendo  
Jorge Manrique.

La olvidada infanta Urraca  
Vertiendo l grimas entra.  
Rom. del Cid. p. 96. (Voegelin).

De zamora sale Dolfos  
Corriendo y apresurado.  
Ditto, p. 152.

La picó, sacó miel, fuése volando.  
Luis Martin.

*Portuguese.*

..... e as terras viciosas  
De Africa e de Asia andavam devastando.  
Camoens, Os Lus. I. 2.

Pizando o crystallino céo formoso  
Vem pela Via Latea.....  
Ditto, I. 20.

Mas o animal atroce nesse instante  
.....  
Bramando duro corre.....  
Ditto, I. 78.

*Wallachian.*

Că Jonanŭ a venitŭ nice mîncîndŭ nicē bîndŭ  
Math. XI. 18.

Vine alergînd pe scena cu un snop de burne în  
mînŭ.  
V. Alecsandri, Mama Angheluşa.  
Halmana in costum de Iarna trece tînŭod o vîlziă.  
Ditto, Halmana.

With verbs of motion there may be, in general, two kinds of construction in conjunction with other verbs: namely, that already illustrated, in which the gerund accompanies the finite verb; and a second, in which the infinitive is used with or without a preposition. The latter use of the infinitive is by far the more common. In either case, that is, whether the preposition be used or not, the verb of motion expresses the purpose to be accomplished by the concomitant infinitive. The distinction in shade of meaning is usually this: when the idea of purpose is strongly implied, the preposition serves to give prominence to the purpose; whereas the preposition is omitted when the purpose is not conspicuous. We may illustrate this by the sentences: Je vais au théâtre m'amuser tous les soirs, and je vais au théâtre tous les soirs non-seulement pour m'amuser mais aussi pour observer et pour apprendre—a distinction, which we should secure in English by: *for the purpose of* or by the simple infinitive with *to*, according as we did, or did not, desire to emphasize the purpose.

La fame Amile a la clere fason  
Estoit alee por faire s'orison.  
Amis et Amiles, B. 61. 37.

Abtant se volgran acordar  
Qual duy pogran anar veser  
La donzela, e per saber  
Si sa beutatz era tan grans.  
Guillem de la Bara (Meyer, Recueil, p. 128.)

This reference to the infinitive construction with a verb of motion has been made, in order to lead up to the consideration of certain cases in which the infinitive and gerund touch each other so nearly, in point of use and signification, that they become virtual equivalents.

1. Il se relieve a grant paine  
Par grant aïr le vā requerre.  
Roman de Renart, B. 213. 9.
2. Quant il nous virent, il nous vindrent  
sus courre.

Joinville, Hist. de S. Louis, ch. XLVI.

3. Aisi se van ferir cum cascus venc  
No lor valo escut pur un besenc.  
G. de Rossilho, 2180.
4. L'effant Jhesus i ameneron,  
Ad Arian lo prezenteron.  
Pueis van li dire e pregar,  
Que l'effant volgues essenhar.  
B.'s Denkmäler, xxxix. p. 273.
5. Arian vai li demandar:  
Mon effant, ar digas aleph  
E en apres tu diras beph.  
Ditto, p. 273.
6. Grans maravilhas se doneron,  
Per la vila s'en van cridan.  
Ditto, p. 274.
7. E totz los juzieus van cridar:  
Atlas caitiu l e que ferem  
Ni qual cosselh penre poreu?  
Ditto, p. 292.
8. E en apres el manda diere als mainaders  
Ez als baros de Fransa ez als sieus logadiers.  
Chanson de la Croisade des Albigeois, 8,412.
9. E mandet dire a nUgo de la signa que  
vengues a Usercha en un borc on estava en  
Gaucelm Faidit.

Bib. der Troub. XL.

10. Volga la vista desiosa e lieta  
Cercandomi .....  
Petrarca.
11. Mandó il cavaliero all'albergo della  
corona, sappiendo (=ad informarsi) se era suo  
famiglio.  
Franco Sachetti.
12. E estando de fora, enviarão a elle cha-  
mando-o.  
Marcos, III. 31.
13. Os Portuguezes somos do Occidente,  
Imos buscando as terras do Oriente.  
Os Lus. I. 50.
14. Que tempo concertado e ventos tinha  
Para ir buscando o Indo desejado.  
Ditto, I. 95.

15. Si neafându-lă, s'ați întorsă la Jerusa-  
limă cântându-lă.

Luca, II. 45.

16. Porque viene mi niña  
Cogiendo flores.

Anonymous, 15th cent.

The first of the examples is not very decided, for although, as the context shows, Dans Constanz, considering his position, does not have to "go" in order to strike Isengrin, *va requerre* may express future, rather than progressive, action. Still there can be no doubt but that, in accordance with the freedom, I might almost say, looseness, of the gerundial construction at this time, the author, if pushed for a rime, would not have scrupled to use, all the circumstances and situations remaining the same, the gerund as an equivalent for the infinitive, without feeling he was guilty of any grammatical negligence. A part of this remark might apply to the quotation from Girart de Rossilho; but the passage shows rather that *van ferir* means that the knights *continue* the fight, "cum cascus venc;" i. e. *van* is subordinate to *ferir*, in other words, copulative; so that the same nuance of thought might have been rendered by *van feren*.

In No. 2, it is plain that *courant* substituted for *courre* would not vary, in the slightest degree, the thought, which is: they came rushing upon us. The first two lines of No. 4 inform us that the parents of Jesus were already in the presence of Arian. It can not, therefore, be said of them literally *van, they go*; nor can *van dire* etc., be explained here as future. Being already before Arian, they speak to him and request him to undertake the instruction of their son; or they *go on telling* their story and *requesting* him, etc.

No. 5 contains a still more decided instance of the copulative use of *anar*; as *vai li demandar* means *li demanda* and nothing more. In modern French *venir* is sometimes used in very nearly the same way: Un sourire livide vient glacer ses traits. (*Le Français*, Boston, vol. i, p. 55).

A comparison of 6 and 7, taken in connexion with the passages in which they occur, shows the same approximation in thought-shading, of *s'en van cridan* and *van cridar*;



the difference, if any, is very slight. So *manda diire* and *mandet dire*, in the two following examples, are seen to be modes of expression analogous to: *mandet disen, pregan* in: E tan tost com el fo vengutz el mandet disen al Dalfil et al comte Guion que ill li deguessen ajudar, Bib. der Troub. XIV.; in: el li mandet pregan qu'el fezes si qu'el fezes mudar los edificis, ditto, B. 241, 15; to: mandó sappiendo (No. 11); and to the Portuguese: enviarão chamando (No. 12). The Wallachian and Spanish would likewise use the gerund here after the verb *to send*. And so Henri de Valenciennes, in the work already quoted (ch. IV), uses *envoyer*: Et envoient lor archiers huant et glatissant et faisant une noise. Cf. also *Romania* VIII, 90: Je me levoy un matin au jort prenant, Envoy m'en en un giardin la flor culhant. In modern French also the gerund after this same verb, as well as after other verbs of motion, is allowable to express a purpose, although the infinitive is more common, in accordance with a general preference which the Frenchman entertains for the infinitive construction, where no ambiguity arises by its use.\*

M. de Freycinet a appris qu'une note, émanant du ministère de l'intérieur, avait été envoyé disant que M. de Freycinet avait capitulé.

*Courrier des Etats Unis.*

J'eus peur d'avoir senti la peur une fois, et prenant mon sabre, caché sous mon bras, j'entrai le premier brusquement donnant l'exemple à mes grenadiers.

A. de Vigny.

Aétius avait déjà dépêché ses courriers dans toute la Gaule et chez les peuples alliés, les invitant à s'unir à lui.

Le Beau.

C'est le voyageur que nous avons vu tout à l'heure errer cherchant un gîte.

V. Hugo.

It is not possible to interpret these gerunds otherwise than as expressing a purpose; for in some of them the infinitive with *pour* could be substituted; and in the others, while in

\*Il est dans le génie de la langue française de préférer l'infinitif à tout autre mode, quand la clarté de la phrase n'en est pas altérée.—HOREL.

their present shape this substitution could hardly be made, its exclusion would be more owing to the cacophony that would thereby arise than to any forbidding principle of grammar. In the case of the first and last sentence, a well-educated Frenchman, if asked why not use *pour dire* and *pour chercher*, would likely answer: C'est l'harmonie de la phrase qui exige le gérondif (participle), as *l'harmonie* is the universal retreat behind which Frenchmen take shelter, when brought face to face with a knotty point of grammar.

The gerunds in 10, 15, 16 may as legitimately be regarded as expressing a purpose as coincident or progressive action, and the thought would not be materially changed, if they were converted into the infinitive construction. We see this well illustrated in the two remaining examples (13 and 14), which do not differ essentially in signification, since the *purpose* of the going, in both cases, is to look for India.

From the foregoing reasoning we gather that, after a verb of motion, the infinitive or gerund may take the place of a final dependent clause.

Here belong also certain verbs, which, while they are not verbs of motion, are accompanied by verbals in *-ant* which serve to complete, in a manner, the predication of the principal verb. They may, in most cases, be resolved into adverbial phrases.

Car mi fil sont ocis et mort saignan.

Amis et Amiles, B. 62. 37.

A peine chaut remeint li quors en piz batant.

Vie de S. Auban, 844.

Je li lo bien qu'elle vos maint tandant.

Jeu-parti, B. 341. 16.

Murut subitement seant sus une sele.

Berte aus Orans Piés, 2072.

Lo coms G. e ilh seu s'en van dolen,

E lhi baro de K. restan ploran.

G. de Rossilho, 5340.

SAMUEL GARNER.

*Annapolis, Md.*

*THE USE OF THE FEMININE  
in the Romance Languages, to express an  
indefinite neuter.*

Among the many interesting linguistic phenomena with which the reading of Romance

texts makes us familiar, may be mentioned the use of the feminine form of the pronoun or adjective to give succinct expression to some idea not otherwise clearly indicated. This construction is sometimes, and perhaps not unhappily, described as the "indefinite neuter." We find examples of it scattered through all the Romance languages in their older periods, and some have survived and appear to have become crystallized in modern speech. A satisfactory explanation of the usage has not yet been offered, most of the authorities contenting themselves with a bare mention of the fact, if indeed they do not pass it over in silence.

DIEZ, 'Grammatik der Romanischen Sprachen,' vol. iii, p. 48, in calling attention to the fact, cites cases mostly drawn from Tobler (see below).

BLANC, 'Italiänische Grammatik,' p. 272, referring to Italian says, "es ist jetzt unendlich gewöhnlich, den Gegenstand wovon die Rede ist, oder das leicht zu supplirende Object des Satzes, durch 'la' auszudrücken. Auf diese Weise sind nun eine grosse Menge Redensarten entstanden." He of course makes no suggestion explanatory of the usage.

TOBLER, *Jahrbuch*, viii, 338, gives some interesting examples, and remarks simply that "eine solche Verwendung von 'la' [the personal pronoun] nicht gegen den Geist der (französischen) Sprache ist."

BRUNOT, 'Grammaire Historique de la langue française,' p. 231, merely alludes to the frequency of the phenomenon in Old French and mentions cases of the survival of the usage in the modern language. Quoting the example "c'est la voire" and others similar, he adds: "Il n'y a point de substantif féminin sous-entendu; le féminin représente tout simplement une forme neutre qui manquait."

An explanation frequently offered is that a feminine noun was formerly expressed but, falling itself into desuetude, disappeared, leaving the impress of its gender upon the word which remains behind to represent it. This is, however, far from being a satisfactory, or at least a sufficient explanation, inasmuch as the feminine frequently refers to a wholly indefi-

nite antecedent or circumstance, or to an antecedent which embraces a whole set of circumstances, as may be seen from the examples cited later.

This construction is the more interesting as in the old stages of the languages the regular usage required, theoretically at least, as we should naturally have expected, the neuter, although practically the masculine was used. In the 'Donatz Proensals,' e. g., (v. E. Stengel, 'Die beiden ältesten provenzalischen Grammatiken,' Marburg, 1878, p. 2) we read: "Neutris es aquel que no perte al un ni al autre [i. e. masculine or feminine], si cum "gauç. i. gaudium," e "bes. i. bonum." Mas aici no sec lo uulgars la gramatica els neutris substantius, ans se diçen aici com se fossen masculi, si cum aici "grans es los bes que aquest ma fait," e "grans es lo mals que mes uengutz de lui." We are still able to trace cases of this neuter use (which of course became later regularly masculine); e. g. in the 'Chanson de Roland' we have the line: "Il est jugiet que nus les ocirum," in which the form "jugiet" is neuter. In view of this regular usage a special explanation would seem to be required for the use of the feminine.

The following examples have been collected, and it is believed that a continued examination would show the phenomenon to be more common than is usually supposed.

#### French.

- "Ne pot estre altre." (Alexis, 156).  
 "Li a tele donnée." (Renaus de Montauban, 429. 11.)  
 "Jà altre n'en ferons." (Renaus de Montauban, 191. 21.)  
 "Ceste m'a il bastie." (Renaus de Montauban, 365. 19.)  
 "Enmi le piz li dona tél." (Chevalier au Lyon, 4192.)  
 "Et il l'en ra une donee tel." (Chevalier au Lyon, 4208.)  
 "Ceste arons nous tost prouvé."  
 "Onques, mais n'oi tel."  
 "C'est la voire." (Brunot, 231.)  
 "Il lui en a une portée" = il lui a porté un coup. (Brunot, 231.)  
 "Il l'eut bonne." (Brunot, 231.)

"Vous me la baillez bonne." (Brunot, 231.)  
 "Sire, voire : fait li quens." ('Aucassin et Nicolette, '1062.)  
 "Ja ceste n'avenra."  
 "Ja ceste n'est pensée."  
 "Sire, dist il, ne peut autre estre."  
 "De moult grande s'est escapés."  
 "Ceste vos iert molt chier vendue."

Compare also, "l'échapper belle," "la donner belle," "la payer," etc. Further cases might without difficulty be added.

In the Anmerkung to p. 95 "des Provenzalischen Alexanderliedes" (Germania, 1857), Tobler has collected a number of examples, the majority of which, however, might be as well explained as feminines.

#### Italian.

The use of "nulla" is of course very common in this sense, and was so already among the *trecentisti*; v. Petrarca, Canzoni 9,4; 7,48; 10,75, etc., etc.

"Poi disse, bene ascolta chi la nota." (Dante, Inferno xv, 99.)

"Cessâr le sue opere biece Sotto la mazza d'Ercole, che forse Gliene diè cento, e non sentì le diece." (Dante, Inferno xxv, 33.)

"Di sorta glien'ho data una." (Cesari, Nov. 28.)

"Ella (the matter) non andrà così." (Boccaccio, 9. 5.)

"La, non andrà così."

"Non posso capirla."

"Io per me non la intendo."

"La capite o non capite?"

"Passarsela bene o male."

"Farla ad uno."

"Accoccarla ad uno."

"Affibbiarla ad uno."

"Menarla buona ad uno."

"Pagarla cara," "Scamparla," "Dirla schietta," "Romperla con qualcuno," etc., etc.

*Spanish* regularly shows the use of the neuter pronoun; "lo" being used to represent a phrase or idea to which gender cannot be assigned, whereas we have seen the Italian is very liable to use the feminine "la." Cases of the use of the feminine however occur.

"Ahora lo tendras hecho un almibar, pero luego sera ella." (Knapp, Spanish Readings 63.2)

"Hum! ya la tenemos." (Knapp, Spanish Readings 61.8).

*Roumanian*.—Diez says that "auch der Dacoromane Feminina in neutralem Sinne angewendet;" besides which this language has the further peculiarity that it expresses the Latin neuter of the plural by means of the feminine of the same number. E. g., "toate sunt gata"="omnia sunt parata;" "vorbi multe"="multa loqui;" whereas the other Romance languages can only do this with the assistance of an added substantive, as in Provençal: "totas causas"="omnia."

A phenomenon similar in character to those mentioned is the use of certain feminine substantive-pronouns, relating both to persons and things, as masculines. Diez refers to this. Examples, some of which are exceedingly common, are: "personne ne sera assez hardi;" "rien n'est bon," "on m'a dit quelque chose qui est très plaisant;" *Old Italian*: "nulla cosa è tanto gravoso" (see "I poeti del primo secolo" 1, 82); *Old Portuguese*: "Algun rem" (v. F. Sant. 545); *Prov.* "ren que bom sia" (Raynouard, Choix III, 330); "re nascut" (v. Gérard de Roussillon, 4087).

T. MCCABE.

*Johns Hopkins University.*

*The Gospel according to Saint Matthew in Anglo-Saxon, Northumbrian, and Old Mercian Versions.* A new edition, edited for the Syndics of the University Press by REV. WALTER W. SKEAT. Cambridge, 1887.

PROFESSOR SKEAT, in his Preface, describes the difference between the self-imposed duties of an editor now and when KEMBLE and HARDWICK edited this Gospel for the University Press some thirty years ago. He says: "To put it in the most striking manner, we may say that an editor's duty at the present moment is supposed to consist in an endeavour to represent the peculiarities of the MSS. in the most exact and accurate manner; he is

expected to assume that the Scribes meant what they wrote, and he must not venture to make any correction without giving due notice. It might be thought that such a proceeding is simple and obvious; but it is quite certain that such was not what was expected of an editor thirty or forty years ago. On the contrary, he was then expected to *edit* his MS.; and this meant, that he was to *modernise* the MS. in every conceivable way, by the use of every method which his ingenuity could suggest. He was not to reproduce the MS. as it stood, but only as it might be supposed to stand after being so altered as to make it acceptable to a modern reader. PROFESSOR SKEAT then goes on to note the arbitrariness of KEMBLE and HARDWICK'S procedure, 1. in the use of capital letters; 2. in punctuation; 3. in the use of *v* and *j*; 4. in ignoring contractions; 5. in the careless reproduction of MS. accents; 6. in the employment of *p* and *ð*.

In all these respects the new edition is indeed a vast improvement upon the old. How numerous and important are the changes may be gathered from a collation of the first page of the new edition with the corresponding portion of the old. At the beginning of the new occurs this statement: [Leaf 1 of the Lindisfarne MS. is blank; on the reverse of the leaf is a geometrical pattern]; this is omitted in the old. Before Latin title: [Leaf 2], new; omitted in old. In Latin title: .X. new; decem, old. In Northumbrian title: rim, old; rím, new. Immediately under title: [Epistola beati Hieronymi ad Damasum Papam, in quattuor Evangelistas.] [Beatissimo Papæ Damaso, Hieronymus.]; omitted in new. L. 1: *writta*, old; *wuritta*, new. L. 3: *sundrude*, old; *sundrade*, new. L. 4: Latin text: *præsuntio*, old; *præsumptio*, new. Ib.: *cæteris*, old; *ceteris*, new. L. 6: *l* twice, omitted in old. L. 7: *gefulden*, old; *gefalden* new. L. 8: *lvcgenæ*, old; *lvcna* (altered from *lvcgnæ*) new. Ib.: *l* omitted in old. Ib.: *me*, old; *meh*, new. L. 7: Latin text: *saliva*, old; *saliba*, new. L. 9: *l* twice omitted in old. L. 10: *l* omitted in old. L. 11: *setnessa* old; *setness*, new. L. 12: Latin text: *adhibita*, old; *adhibenda*, new. L. 13: *l* omitted in old. Ib. Latin text: [*enim*] in old; omitted in new. To these changes must be added all

those included under the first, second and fourth heads above, and a number of foot-notes indicating expunctions, corrections, and marginal additions in the MS., words there written in red ink, and the point at which the front of leaf 2 is replaced by the back. This is a goodly array of corrections, though it does not include all that PROFESSOR SKEAT might have given, if I may trust my own collation, made in 1882.

To exhibit the possible margin of error in the printed text, as compared with the MS., I append a list of the discrepancies between PROFESSOR SKEAT'S readings and my own, covering the various prefaces to the Gospel, pp. 1-23.

I am far from assuming that all these represent errors of PROFESSOR SKEAT'S. Even supposing that half of them do, there is still proof enough that the edition is tolerably correct. I designate his reading by S, and mine by C, and wherever possible give page and line according to the new edition.

Title: *regulra*, S; *regolra*, C. 1<sup>2</sup>: *betwih*, S; *bitwih*, C. 1<sup>5</sup>: *to onginnum* in red ink, C. 1<sup>9</sup>: *huelc*, S; *hwelc*, C. 1<sup>11</sup> (margin): *hewere*, S; *hewene*, C. 1<sup>13</sup>: final *e* of *monige* added in red ink, C. 2<sup>8</sup>: *nan*, S; *nañ*, C. 2<sup>12</sup>: *noma*, S; *noma*, C. 2<sup>17</sup>: *criecna*, S; *creicna*, C. 3<sup>4</sup>: *gedryhton*, S; *gedryhton*, C. 3<sup>9</sup>: *giblonden*, S; *geblonden*, C. 4<sup>3</sup>: *ærest*, S; *aerest*, C. 5<sup>11</sup>: *gaast*, S; second *a* expuncted, C. 7<sup>8</sup>: *netra*, S; *netna*, C. 7<sup>13</sup>: *gearwas*, S; *gearrwas*, C. 8<sup>3</sup>: *glaesen*, S; *glaeren*, C. 8<sup>7</sup>: *wæs*, S; *wæS*, C. 9<sup>2</sup>: *for*, S; *fore*, C. 9<sup>11</sup>: *odðer*, S; *odðer*, C. 9<sup>16</sup>: *huelcum*, S; *hwelcum*, C. 14<sup>7</sup>: *cnearesu*, S; *cneuresu*, C. Ib.: *siæ*, S; *się*, C. 14<sup>14</sup>: *enne*, S; *æne*, C. 16<sup>8</sup>: *faestern*, S; *faestern*, C. 16<sup>14</sup>: *cwoðend*, S; *cwoðend*, C. 17<sup>3</sup>: *geornnisse*, S; *geornisse*, C. 17<sup>14</sup>: *ðæm* S; *ðaem*, C. 17<sup>16</sup>: *god*, S; *gode*, C. 17<sup>19</sup>: *ofer*, S; *ofer*, C. 18<sup>11</sup>: *hælendes*, S; *hælendes*, C. 19<sup>11</sup>: *betwih*, S; *bitwih*, C. 21<sup>3</sup>: *gewurpp*, S; *gewarpp*, C. 21<sup>4</sup>: I would read *driu*, corrected to *drig*. 21<sup>15</sup>: *monigfullice*, S; *monigfallice*, C. 22<sup>6</sup>: *sægde*, S; *sægde*, C.

Of these 1<sup>11</sup>, *hewene*; 2<sup>17</sup>, *creicna*; 3<sup>4</sup>, *gedryhton*; 7<sup>8</sup>, *netna*; 8<sup>3</sup> *glaeren*; 14<sup>7</sup> *cneuresu*; 14<sup>14</sup>, *æne*; 21<sup>3</sup>, *gewarpp*; 21<sup>15</sup>, *monigfallice*, are of some importance.

PROFESSOR SKEAT'S statements are now

and then too sweeping. Thus, he remarks in the preface: "The scribe of the Lindisfarne MS. never employs the letters *v* or *j*." Besides seeming to settle off-hand the question whether a variety of hands were employed on the gloss, thus apparently contradicting his own opinion as expressed in the Preface to John's Gospel, p. viii, he ignores the fact, patent to all, that there is a *v* on the very first page of his editing, *onginnvm*, 1<sup>5</sup>, and two more on the second, *vuril*, 2<sup>5</sup>, and *vritt*, 2<sup>18</sup>.

But it would be cavilling to dwell so long upon these matters as to obscure the fact that this is, in general, a good edition, if by that we are to understand the faithful transcript of a text or texts. Upon this, with whatever emendations may finally be necessary in detail, the investigations of scholars may safely be based.

ALBERT S. COOK.

*University of California.*

*Florian's Fables*: selected and edited for the use of schools by the REV. CHARLES YELD, M. A., Head Master of University School, Nottingham, etc.: [In Macmillan's Illustrated Primary Series; Edited by G. EUGÈNE-FASNACHT, etc.]

This is a beautiful and thoroughly unique little book. "Infinite riches in a little room" is a not inapt description of it. Within the limits of 100 open, clear, and beautifully printed 16mo pages, it contains twenty of FLORIAN'S best Fables, each with an appropriate introduction, and with full notes and vocabularies; a series of twenty well-constructed exercises for translation into French, paraphrasing each of the Fables; twenty dialogues, based on the same; a full alphabetical list of irregular verbs in their principal parts, and a complete index: to which are to be added a scholarly historical introduction, and ten very amusing pictures—all for forty cents! So much that is good and pretty, for so little money, it would be hard to find in any other book.

Yet when we come to define the little volume more closely we confess to some hesitation and uncertainty. The main title informs us that it is for the use of schools, by a Head Master, with philological and

explanatory notes, etc: yet it belongs to the "Illustrated Primary Series." To satisfy both these views in so brief a space was perhaps impossible; so there has been a division, with the advantage decidedly against the primary view. The pictures are indeed "primary," and will vastly entertain the little ones—while they are good enough also to amuse bigger children too. But all the rest of the book—except perhaps the text itself—lies outside of what we should call primary work. The notes "philological and explanatory" are on a higher plane of scholarship, and are indeed excellent for even advanced schools. The vocabularies—one for each fable—are etymological throughout, and imply a fair knowledge of Latin. The exercises and dialogues, and indeed the whole apparatus except the pictures, contradict the presumption that the book is intended by the editor for the use of children in the primary study of French. Hence the little book, small as it is, may have some difficulty in settling down into its proper place: indeed, this writer is quite inclined to give it a trial with a class of collegians who would be deeply insulted at being called "primary." Seriously, we fear that the pictures—pretty as they are—and the "Primary" title will cause this excellent little book to be misunderstood and underrated. We commend it, therefore, to the personal inspection of our colleagues, for schools and lower college classes.

But with all its merits, the *best thing* in it is a passage from the otherwise scholarly introduction, on the Relation of French to Latin, which passage we cannot deny ourselves the pleasure of giving, entire, to those unsuspecting speakers and writers of "the American dialects" who read the MODERN LANGUAGE NOTES. Many strange things have appeared in the NOTES, but nothing stranger than this!

"One might hint at a parallel which seems to exist in the revolt of the American colonies from the sovereignty of Britain, and the effect of this revolt upon the American dialect: more startling in some respects than the change from classical Latin to Old French. Hundreds of words have been invented and have found a home in America, which are, to say the least, extraordinary. Every one knows the *strong preterites* in the stanza—

'As stealthily to steal he stole,  
His chink he softly chunk;  
And many a leary smile he smole,  
And many a wink he wunk.'

It is to be hoped they may never be used otherwise than by way of joke—to show what *Red Republicanism in letters* will condescend to: but remembering by what subtle and unperceived stages of attachment words worm themselves into the diction and grammar of a language, one cannot help wondering what the American dialects will grow to, under the liberty of invention and alteration which every American citizen claims as his heritage in literature as in all else. The "Queen's English" may some day become almost as unintelligible to our American cousin as the Carolingian Latin is to the modern Parisian."

EDWARD S. JOYNES.

*South Carolina College.*

#### LANGUAGE AND DIALECT IN GERMAN.

*Schriftsprache und Dialekte im Deutschen nach Zeugnissen alter und neuer Zeit. Beiträge zur Geschichte der deutschen Sprache von A. SOCIN. 544 pages.*

This is a very large book, containing almost no new and original investigations. Two-thirds of it is made up of quotations from documental sources, from early grammarians and from many authors whose views are quoted or paraphrased on some of the most knotty and still unsettled questions in the history of the German language, and concerning the nature of language in general, of a literary language, and of a dialect. Where SOCIN adduces "Zeugnisse," often new ones found by himself, from original documents, rare tracts and books of the fifteenth, sixteenth and seventeenth centuries, his compilation is very valuable even to the specialist. But the book runs in a popular vein in part, and is even sensational, e. g. such words as "Sprachenhass, Verzweiflungskampf" of dialects do not belong to the scientific vocabulary. The author apologizes frankly for any prejudice in favor of his native dialect, the Alemannic.

One is tempted to say of SOCIN's book what the London *Academy* said of SKEAT's 'Principles of English Etymology,' "It is hard to tell for whom the book is intended." Its possible value to the philologist is indicated above. Its chief end, I venture to say, is to furnish

the teachers of German at the 'Gymnasium,' 'Realschule' and at foreign institutions from the High School to the University, with a history of the German language; but the book can hardly be called 'Contributions' to such a history. Its main subject is the origin of the written language and its relation to the dialects in the different historical periods. It does for the teacher who has not all the 'Hilfsmittel' at command in the history of the language and the dialects, what the new editions of HEYSE'S, BECKER'S and BLATZ'S large grammars are intended and able to do for him in the field of grammar. Only the last revisers of HEYSE and BECKER should have left the old rut enough to put the treatment of the sounds in a separate chapter called "phonology;" and BLATZ should recognize that *a, i, u* are not the only primitive vowels. SOCIN'S book and the grammars just mentioned, are essentially teachers' aids. I doubt that even an advanced student will come to the surface having once plunged into such a book.

Very interesting reading are the last 200 pages, which treat of the eighteenth and nineteenth centuries. The appendix has a special chapter on JACOB GRIMM and one on the grammatical theories of the author about the relation of written language to dialect (romantic point of view); on those of HUMBOLDT, HEYSE, BECKER (metaphysical point of view); on those of RAUMER and WACKER-NAGEL (pedagogical and provincial); on those of SCHLEICHER, who looks upon language as a living organism; on those of RÜCKERT and SCHERER (aesthetic and political point of view); finally, on those of the "Junggrammatiker," as SOCIN chooses to call a certain number of progressive and energetic investigators, who are supposed to be bigotted worshippers of Sound and of the principle of Analogy—"the heavenly maid," as an old believer calls his idol, Parataxis. The résumé of certain chapters of PAUL'S 'Principien der Sprachgeschichte' given by SOCIN, and SEEVERS' article in the 'Encyclopaedia Britannica' under "Philology," will do much to scatter the pernicious germs of modern philology in Germany, England and America.

On the theories as to the origin of written

languages in general, the nature of dialects, on the Frankish Court language during the Old High German period, on the one literary language of the Middle High German period, SOCIN quotes the various opinions directly from the authors, or presents them in his own words—which is quite impartially done. His position is the comfortable one of MONTAIGNE "Que sais-je?" A non-believer in the existence of the one Middle High German written language, must be puzzled, yet pleased, by the heading of the second chapter of the first book: "Die mittelhochdeutsche Schriftsprache," and of the third chapter of the same book: "Das Wiederaufleben der Schrift-dialekte im 14ten Jahrhundert." What a short-lived affair must have been that "allgemeine Hof- und Dichtersprache, die durch ihren Einfluss auf die Prosa zur mittelhochdeutschen Schriftsprache sich erweitert und als solche in Niederdeutschland, theilweise auch in den Niederlanden, Geltung erlangt" (p. 112). In the thirteenth century it is a great institution, in the fourteenth occurs its complete disintegration. In the fifteenth century, the struggle of the dialects and that of the various "Kanzleisprachen" with one another and with the dialects were resumed, struggles that were to last three hundred years.

SOCIN calls Middle High German a literary language, Middle German, a literary dialect (p. 116). Does M. H. G. here include 'Oberdeutsch' (South German) and Middle German, as it generally does? If so, it is a misstatement, not original with SOCIN.—For a popular book, the author's style is very clumsy.

H. C. G. BRANDT.

*Hamilton College,*

*Von Luther bis Lessing* von F. KLUGE,  
Strassburg. Trübner. 1888.

This taking title belongs to a collection of philological essays, disconnected, but all dealing with certain important points in the New High German period of the language. "Dies Büchlein will keine deutsche Sprachgeschichte sein; zur Beruhigung fachwissenschaftlicher Gemüter sei es gesagt," says the author in the preface. But I venture to say, that if we are to have a history of the German language

we would rather have it from the author of the Etymological Dictionary with its excellent historical introduction than from anybody else.

The essays are written with a view to interest a larger public. In the unpretending book is a great deal of research that has yielded new points of view and new facts, hidden under a genial popular treatment. In the chapter on the South and Middle German word-stock, are some interesting and very valuable comparative word-lists chosen from various bible texts. They are in fact concordances of the early bible translations. No history of the language has ever so fully and correctly presented the relation of Latin to the literary language and to the dialects as is done in the chapters, "The Language of the church and of the People;" "Latin and Humanism." In the essay "Luther and the German Language," KLUGE cannot be blamed for a little hit at SCHERER's periods of three hundred years in the history of German literature. The contents of the rest of the book are indicated by the chapter-headings: "MAXIMILIAN and his 'Kanzlei';" "Authors and Printers;" "Literary Language and Dialects in Switzerland;" "Low German and High German;" "South Germany and the Catholics."

H. C. G. B.

#### ITALIAN LITERATURE IN BAVARIA.

The relations of Italian literature to the Bavarian court are discussed by Dr. K. von Reinhardtstoettner in the first volume of the *Jahrbuch für Münchener Geschichte*. Material for such a study is furnished abundantly by the accumulations of the Royal Library at Munich, in the shape of librettos, festival compositions, plays, and eulogies of the reigning family written by official court poets, theatrical managers and masters of ceremonies; with occasional sonnets from Italy, celebrating the liberality and enlightenment of the foreign ruler.

Thus there is little of literary value, nor are the poets themselves of wide reputation. The first writer known is Massimo Trojano, a Neapolitan, who describes, in 1568, the festi-



vals which attended the marriage of William V. with Renata of Lorraine. This description, in the form of a dialog, shows that already Italian customs were in fashion—as in France at the same epoch—and that the court pageants were directed by foreigners. Under the rule of William V. and that of his successors, Italians occupied the positions of court orators and poets; from Italy came art and music, and the favors shown their countrymen are reflected in the history of Cesare Campana, who devotes especial attention to Bavaria, and in the sonnet of Tasso to Maximilian I. while in Italy in 1593. The first half of the XVII. century offers but one document, a description of the Residenz by Baldossare Pistorini; but with the marriage of Ferdinand to Adelaide of Savoy in 1652 begins a period of Italian supremacy. The young queen is accompanied to her northern home by all her southern attendants. The court of Munich becomes an Italian colony. In letters, Adelaide herself set the example by composing madrigals, strambotti and short comedies. To her poets she furnished subjects, inserted in their works portions of her own, collected in Munich much of the Italian literature of the age, and fashioned the court festivals on Italian models. Among those patronized by her may be mentioned her secretary, Domenico Gisberti, a Venetian, writer of sonnets and allegorical plays without number. The rise of the musical drama produced under her care many compositions, among which are found some of Francesco Sbarra, court poet at Vienna, and those of Giovanni Battista Maccioni of Orvieto, who had come to Munich with Adelaide and who is her chosen poetical mouth-piece. Of higher birth is count Pietro Paulo Bissari of Vicenza, who had likewise an Italian reputation, best known at Munich in musical dramas and festival scenes. Another noble is the marquis Ranuccio Pallavicino, attracted from Parma by the fame of the Bavarian court and who in Munich celebrates the architecture of the Residenz and the magnificence of Ferdinand.

After the death of Adelaide, in 1676, Ventura Terzago, a poet of occasion, writer of musical dramas and festival plays, rivalled Gisberti in the number of his compositions. Later, the wars of Max Emmanuel form the

theme of a poetical album of many authors. A noted librettist is Luigi d'Orlandi from Mantua. Others drew subjects for musical dramas from the works of Corneille and Racine. With the war of the Spanish Succession the glory of the Bavarian court diminished. During the first two decades of the XVIII. century little literary life is found at Munich, but beginning with 1723, when Domenico Lalli (Bastian Biancardi) became court poet and composed at Munich many sonnets, librettos and festival plays, a short-lived revival of Italian influence occurred. Villati and Perozzi, the latter a close imitator of Petrarch, resisted for a time the tide of French tendencies. The Arcadians also are patronized and imitated, while the operas of Zeno and Metastasio hold sway at the theatre. Yet the times were for national development. The rise of German poetry drove out the artificial Italian lyric, and after the middle of the century few traces of other poets than librettists remain.

A bibliography of the period treated in this first article, down to the time of Napoleon, is appended, and is interesting from the number of Italian works published in Munich which it enumerates.

F. M. WARREN.

*Johns Hopkins University.*

*Untersuchungen über den Satzbau Luthers*  
VON DR. HERMANN WUNDERLICH. I  
Theil: Die Pronomina. München, 1887.

Those who have written about LUTHER'S language have been concerned for the most part with etymology and with his service to New High German, and have had but little to do with syntax. WETZEL in 'Die Sprache Luthers' (Stuttgart, 1859), and LEHMANN in 'Luthers Sprache in seiner Übersetzung des neuen Testaments' (Halle, 1873), treated of syntax, however, but not from a historical point of view and without tracing out the details. Moreover, almost all the investigations have been confined to the translation of the Bible, while the free course of the development of LUTHER'S language is to be sought in his original writings.

For these reasons DR. WUNDERLICH has opened a broader field for his labors, and, beginning with the address to the German nobility of 1520, which represents the first step

in the development of the *Reformations-schriften*, he comprehends in his researches all the more important writings down to the year 1545. He follows, as in his 'Beiträge zur Syntax Notkers' (Berlin, 1883), the system of MIKLOSICH in considering syntax not a mass of dead rules but a vigorous organism.

This first part is divided into four heads: The simple verbal form;—Pronoun understood from the context;—The personal pronoun;—The demonstrative and relative pronoun. The first three subjects are passed over rather hurriedly, though perhaps sufficient space is given to them, more than half of the entire book being devoted to the demonstratives and relatives. In considering the peculiarities of a writer, the simple sentence is of much less importance than the more complex constructions. We are to look for the characteristics of a writer, in his long periods, where there is opportunity for greater variety of expression. Following this line of argument, our investigator has paid particular attention to the relative sentence and to the position and arrangement of subordinate sentences in general. No vague generalities are given. All statements are illustrated by copious examples, thus making the book a valuable store-house for convenient reference.

A mild protest against the rather monotonous use of abbreviations would, perhaps, not be out of place.

Of course, this book is not 'epoch-making,' but it aims to fill up a gap and, taken, as it does, the language at the period of transition from Middle High German to New High German will be welcomed by scholars who are interested in the study of historical German grammar. It is opportune, as taken in connection with DR. KLUGE'S new work on the influence of LUTHER on the German language. We hope the other parts will follow in rapid succession.

CHARLES BUNDY WILSON.

Cornell University.

#### CORRESPONDENCE.

##### SCANDINAVIAN STUDIES.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Mr. Egge's article in the March num-

ber of MOD. LANG. NOTES on this subject seems to call for some comment on my part; and I shall try to answer his objections and criticisms as briefly as possible. In the first place, I would beg leave to call Mr. Egge's attention to a sentence in my original article that must bar out most of the omissions mentioned by him. The sentence reads as follows: "Only college instruction will be discussed, the purely literary side of the question being necessarily omitted." Now while the University of Minn. must certainly be regarded as a college, one would scarcely include under this head Luther Seminary, Red Wing Sem. and Augsburg Lutheran Seminary and Institute. The Danish High School at Elk Horn and the other schools of Mr. Egge's list may rank very high as schools, but they are not colleges in the Eastern sense of the word, at least. I had not heard, when the article was written, that a college course had been added to St. Olaf's School. Mr. Egge gives us much valuable and interesting information regarding Scandinavian studies in the Western schools, but this can only in part be considered as supplying the omissions of my list.

Again, under the second head, Mr. Egge seems to have misunderstood me. I should not presume to announce that I think that "the study of Icelandic furnishes as good a mental discipline as the study of Greek and Latin," etc. Of course that may be my opinion, but I do not presume to publish it. A reference to my original article will show my statement to be more guarded and conditional; the omission of the little word "if" makes the difference,

Mr. Egge's last criticism may, perhaps, be a just one. My information was obtained almost entirely from the catalogues of the seminaries themselves, and if the impression derived from them be a false one, I should be only too glad to acknowledge my error and to offer my apologies to all offended Scandinavians. If my remarks could be construed as in any way reflecting on the character of our Scandinavian population, I offer here my sincerest apologies. No unprejudiced person can fail to recognize in them one of the mainstays of the republic, and their absence from the Chicago riot is only one proof out of

many of their excellent character and sound common sense. I still claim, however, that it is highly desirable that our foreign population should in all cases become Americanized, though not necessarily at the expense of their native language and literature. A knowledge of English does not preclude a familiarity with Danish or Swedish, nor does an adoption of American ideas shut off all sympathy with home traditions and beliefs.

No one can blame Mr. Egge for his criticisms, since they are evidently made with perfect sincerity. It is always interesting to get a partisan view of any subject. Mr. Egge's intimate acquaintance with the Scandinavian population of the West gives an authority to his statements, to which, of course, I cannot pretend. A residence in the West would without doubt greatly change my views on this subject, but in default of this, I have to rely upon second-hand information, which is apt to be untrustworthy. This letter is not intended at all in an unfriendly spirit, but merely as a justification of my original positions. Mr. Egge's suggestions and his real corrections of my incomplete list are gratefully acknowledged.

DANIEL KILHAM DODGE.

*Columbia College.*

---



---

#### BRIEF MENTION.

It is gratifying to learn that the Legislature of S. Carolina has doubled the appropriation for South Carolina "College" (now "University") and thereby greatly strengthened her teaching staff. This is one of the most welcome movements in the field of Southern education, where the modern languages at present begin to play so important a rôle. From Oberlin College (Ohio) comes also the cheering news that "the work in the modern language department has increased, necessitating another professor of German."

At the banquet given on the occasion of the reception of the French Professors resident in England, by the University of Cambridge, of which an account was given in the February number of MODERN LANGUAGE NOTES, Dr. Butler, the Master of Trinity College in that University, delivered an address of hearty

welcome in which he warmly endorsed the objects of the society and their efforts to secure the highest competency in the teacher and the best results in the teaching. His speech, which was exceedingly witty and happy, contained several hints of real importance; among others, the necessity of establishing between the foreign teacher and his pupils a warmer sympathy than usually exists. He humourously suggests that "the *entente cordiale* between boys and their foreign masters will never be quite complete till some French master has broken at least a collar-bone at foot-ball."

An attempt to facilitate the study of Old French philology among "candidates to the L. L. A. title of St. Andrew's University" and "students working under the Cambridge University scheme for a tripos in Modern Languages" is made in 'An Introduction to Old French' by F. F. Roget, Graduate of Geneva University, Tutor for comparative Philology, and for the Philology of French, St. George's Hall Classes, Edinburgh (London: Williams and Norgate, 1887; 12mo., pp. 387). Adverse criticism is perhaps scarcely warranted in the case of a work the preface of which begins with the frank avowal: "This book contains no independent research, and little scientific method;" and which proceeds to say, after acknowledging indebtedness to Bartsch's 'Chrestomathie' and Clédât's 'Grammaire élémentaire': "Those books should be resorted to by students who may have a taste for the high scholarship which we cannot offer them in this Introduction." Such a commendation as this, however, betrays a false conception on the part of the present author, since the elementary works here cited, while undoubtedly products, can scarcely be regarded as well-springs, of 'high scholarship;' and in these days no instructor of university candidates should be willing to present his students with a text-book so invertebrate as not to be able even to hold up its head in the presence of such authorities. Indeed, the author strikes with accurate iteration the key-note of his work, in speaking yet again of "our fear that we may be found inaccurate by the learned, and yet abstruse by the learners;" though it is reassuring to find him assuming a

somewhat bolder front in view of the claims of the subject treated, by averring (p. 12) of the earliest monuments, that "they must not be overlooked; true men of learning view them with respect, and even the amateur philologist [Heaven save the mark!] can ill afford to brush aside such an instructive page of the history of language."—The book consists of three parts, of which the first discusses the language of the earliest monuments; the second furnishes a compend of Old French grammar, in which, e. g., *aimer* is accounted a strong verb, and Old French is said to have hardly a syntax of its own; and the third, and most useful, comprises a considerable chrestomathy of prose and verse, with glossary. Notwithstanding the evidences of more than the usual share of well-meaning pains bestowed in the preparation of this volume, its method of treatment is diffuse and many of its views and statements are erroneous. With the exception that the work can scarcely be considered "abstruse by the learners," the verdict of the "critical public, whose judgment a book on Old French studies cannot escape," must in this case be allowed to coincide with the modest professions and apprehensions of its author.

A reprint from the *Zeitschrift für romanische Philologie* is the article "Vom Descort" by Carl Appel. Derived from the Latin sequences of the Middle Ages, the Descort belongs almost wholly to the flowering period of Provençal literature. Of the twenty-two examples which Dr. Appel notes, the latest is by Guiraut Riquier, dated 1261, and the earliest, which he publishes for the first time, is assigned to Pons de Capduoill († 1189-90) and therefore can be placed in the eighth decade of the twelfth century. The inventor of the Descort is not known with certainty; the biography of Garin d'Apchier asserts that he wrote the first, and cites the opening verses; but the poem itself is lost and the date of the troubadour cannot be exactly determined. As to priority of time between the Descort of North France and that of South France, the advantage rests with the latter. The nine French poems found are later than the earliest dated Provençal, and differ from the latter mainly in length of verse. They are also, fortunately, accom-

panied by musical notation, which is lacking in the Provençal MSS. The Descort does not appear to have flourished outside of France. In Italy three poems of the Sicilian school are noted, more irregular in form than their original and differing from it in content. Certain of the North Italians likewise imitated their neighbors in single poems, the most successful of which is that ascribed to Dante: 'Aī fals ris.' In Spain and Portugal Dr. Appel finds that the Ensalada has little likeness with the Descort, but resembles rather the Frottola and the Fricassée in its mixture of languages and combinations of individual lines taken from different authors. No new definition of the Descort is attempted by the author. He cites the various remarks of the Provençal treatises on poetry, and concludes, with the 'Leys d'Amors,' that the "essential thing in the Descort is the difference of metrical form in the various strophes." A discussion of the relation of the Descort to the lyric Lai of North France—there are but three Lais in Provençal and these imitated from the French—shows that the rimes of the latter change more readily and that the last strophe is like the first, while in the Descort this last strophe is generally represented by a tornada; that, in general, the Descort is subject to more rigid rules than the Lai, a difference explained by the court origin of the former and by the popular origin of the latter; and that the subject of the Descort is love, while that of the earlier Lai is religion. We are led here to differ somewhat from the opinion of Dr. Appel, and to suggest that the origin of the Descort and of the lyric Lai are the same, which would account for the religious bearing of the latter and at the same time explain their essential similarity.

THIERRY'S 'Récits des Temps Mérovingiens' appear to be in favor as a text-book and is found in the Pitt Press Series, edited by G. Masson and A. R. Ropes (Cambridge University Press). The extracts are the same as those of the edition of H. Testard (NOTES III, Col. 218), but the value of the annotations is far below that of the latter. Not only has much less work been expended in preparation—the Appendix, Notes and Indices of the Cambridge edition numbering twenty-nine

pages against fifty-two for the Testard—but also the difficulties of translation and the explanations of customs and laws are passed over superficially. The few attempts at etymologies are not all that could be desired: *masure* “from the *L. maneo*” (p. 116), *merci* “from the *L. merx, merces*” (p. 124) give little idea as to how the French form was obtained, while the derivation of Marmontier from *Majus Monasterium* (p. 124) reveals a calm ignorance of phonetic changes. A comparison of the two editions is most useful as illustrative of what editing too often has been, and what, in the hands of a conscientious worker like Testard, it can be made to be. But the same house and the same series offer to themselves a model in an edition of the ‘*École des Femmes*’ by GEORGE SAINTSBURY. This play of Molière, though one of his best, is rarely edited for class work owing no doubt to its occasional coarse allusions. The work of MR. SAINTSBURY is none the less complete and painstaking. Of unusual excellence from the literary standpoint are his Introductions on the life of Molière and on the history of the play. The notes are abundant and designed to initiate into the spirit of the piece as much as to explain constructions. For typographical execution and attractiveness of form and page it is far superior to anything produced as a text-book in France, where it seems to be a tradition that good printing should be excluded from the class-room. The University Press could not do better than to maintain the high standard of editing set in this instance.

The indefatigable “*Librairie Hachette & Cie.*,” sends us a number of new books for the elementary, or at least the pedagogical, study of modern languages. Brief mention will be made of a few of these:

1. Charlin’s “*First Step*” is only a collection of phrases, well made but within very narrow range, adapted to the illustration, colloquially, of certain forms and idioms in French.

2. Blouët’s “*Primer of French Composition*” by Paul Blouët, late of St. Pauls, is an excellent example of the care which our most scholarly colleagues in the “old country” are devoting to the preparation of the most elementary class-books. The little book of 67

pages gives 40 short stories, well provided with idiomatic notes and an excellent Vocabulary, for translation into French. One of these, with the figures indicating the character of the notes, will suffice to give an idea of the plan—and may be, moreover, not an inappropriate extract for the MODERN LANGUAGE NOTES! “*Two Good Friends*. A journalist one day<sup>2</sup> wrote to David Roberts, the great painter: ‘You have probably<sup>3</sup> seen<sup>3</sup> the articles which I have written<sup>4</sup> on the pictures which you have exhibited, but I hope that we shall remain friends.’ The painter answered by return of post:<sup>5</sup> The first time that I meet<sup>6</sup> you, I will pull your<sup>7</sup> ears, but I hope that we shall remain friends.”

3. Of like distinguished authorship is “*Common French Words*, rationally grouped as a stepping stone to Conversation and Composition,” by Dr. Al. Beljame and Dr. A. Bossert, with an Introduction by Henri Bué, who tells us that “a book compiled by two such eminent professors can scarcely have a better introduction than the names of its authors.” The book is after the fashion of our well-known “*Roget’s Thesaurus of English Words*.” Beginning with simple topics, such as “*L’homme*,” “*La maison et la Famille*,” “*L’École*,” etc., and advancing by successive divisions to such as “*La Vie Intellectuelle et morale*,” “*L’Activité Sociale*” etc., the authors have grouped together the nouns, adjectives, verbs, etc., most appropriate for conversation or composition on such themes. So far as may be judged by a cursory examination, the work has been done with care and skill. As a book of reference, like *Roget’s Thesaurus*, it will have interest and value, and may also serve for correction or increase of vocabulary. But if the committing of such lists to memory is relied upon as a “stepping stone to conversation and composition” it will prove, we fear, like all such devices, to be only a broken reed; and the prediction “that it will materially help those who use it in an intelligent manner to speak French with a certain degree of fluency in a comparatively short period” may be taken with a free interpretation of the words “materially,” “intelligent,” “certain,” and “comparatively.” The book is beautifully printed.

4. An edition of Sedaine's "Le Philosophe sans le Savoir," by Victor Oger, Lecturer in University College and Victoria University, is interesting as being the first edition, for English readers, that gives the text of Sedaine's famous plays "as he wrote it and as it is now acted," and also because it gives, as parallel readings, the changes enforced by the "Censine," before it was allowed to be acted in 1765. In the Introduction we have an account of this Censine, and of the subsequent history of the play until it was first acted "integrally" in 1875—after more than a hundred years of repression. To this is added a brief sketch of Sedaine's literary career, and of his contemporary and subsequent reputation, besides a good summary of the play—the introductory matter being, on the whole, a model of what is good for a short edition. But here our commendation must end. To 58 pages, large type, of text, there are exactly 58 pages, small type, of Notes! The editor himself says he has "aimed at evolving from the text all the information in grammar, syntax, idiom, words, phrases, etc., which it suggested." As the result, there is hardly a line that is free from this process of "evolution," and the changes are rung, with almost endless detail and repetition, upon the most elementary points of grammar and vocabulary. The best, then, that can be said for such notes is, they are harmless, for nobody will read them. It is due to the editor to add that he states, by way of explanation of this "excess," that his book is intended—in view of certain examinations—"to be read by school boys and girls knowing hardly anything at all of French . . . , as well as by more advanced students (the Senior Candidates) and by independent readers." It was from the vain effort to produce a book suited at once to all these classes of readers, that the notes have grown into this cumbersome and heterogeneous mass; yet it would be hard to say to which class such an edition is the least adapted.

#### PERSONAL.

Mr. Greenough White, Professor of Belles-Lettres in the University of the South, at Sewanee (Tenn.), has resigned his position on account of failing health.

Dr. B. F. O'CONNOR (Columbia College, N. Y.) delivered two lectures last month on the "Cycle of Charlemagne," in the Law Building, at Columbia College. PROF. ALCÉE FORTIER (Lulane Univ., New Orleans) has just completed a very successful course of lectures on "Modern French Literature." The authors especially treated were: TH. GAU-  
TIER, MÉRIMÉE and COPPÉE.

MR. C. H. OHLY, an American student who has for many years been pursuing his studies in philology at the Universities of Germany, is about to receive the degree of Doctor of Philosophy at the University of Freiburg,

having already gained acceptance for his dissertation: "Die wortstellung bei Otfrid; ein beitrage zur deutschen wortstellungslehre." MR. OHLY has so long, under the guidance of the best European teachers, been a zealous student of Germanic philology, that we take pleasure in announcing his intention to return to America to join in our efforts here to establish and maintain the interests of sound and progressive scholarship in 'Modern Language' studies. It is to be hoped that MR. OHLY may soon find a fitting field for work in one of our best colleges.

#### OBITUARY.

DÉSIRÉ NISARD (JEAN-MARIE-NAPOLÉON) member of the French Academy, former director of the Ecole Normale and senator of France under the Empire, who died at San Remo on the 25th of March, had long passed away from active participation in literary affairs. He was born at Châtillon-sur-Seine the 20th of March 1806, studied at Ste-Barbe, commenced his career in the *Journal des Débats* in 1826, but under the July monarchy, went over to the *National* of Armand Carrel. He early made himself known by opposing the Romantic school, publishing in 1834 *Les Poètes latins de la Décadence*, in which he drew a comparison between Lucan and Victor Hugo. Instructor at the École Normale under Guizot and, at the same time, attached to the ministry of Public Instruction, first as chief secretary, later as head of the division of sciences and letters, he entered the field of politics and was deputy of the Côte-d'Or 1842-8. In 1843 he was made professor of Latin Eloquence at the Collège de France, in 1850 elected to the Academy over Alfred de Musset and gave his adhesion to the reign of Napoleon III, who rapidly advanced him. As inspector general of the higher education he took part in the reorganisation of the Ecole Normale, was appointed to succeed Villemain in the chair of French Eloquence at the Sorbonne, which occasioned a political demonstration at his lectures and increased his reputation with the Empire. Commander of the Legion of Honor in 1856, director of the Ecole Normale from 1857, senator of France from 1868, the arrival of the Republic drove him into retirement, and of old age into literary inactivity. His most important works, besides that mentioned above, are: *Précis de la littérature française* (1840); *Histoire de la littérature française* (1849, in two volumes, 1861 in four); collections of separate articles as *Mélanges* (1838), *Études sur la Renaissance* (1855), *Études de critique littéraire* (1858) *Nouvelles Études d'histoire et de littérature* (1864). He also directed the publication of the *Collection des classiques latins* (1839 on, in 27 volumes).

## JOURNAL NOTICES.

LITERARISCHES CENTRALBLATT.—NO. 6.—**Odin, A.**, Phonologie des patois du canton de Vaud: Etude sur le verbe dans le patois de Blonay (-ler).—NO. 8.—**Froitzheim, Joh.**, Lenz, Goethe und Cleopha Fibich.—**Harnack, O.**, Goethe in der Epoche seiner Vollendung (1805-1832). (C).

REVUE DES DEUX MONDES, 1er février.—**Brunetière, F.**, Les Métaphores de Victor Hugo.

REVUE POLITIQUE ET LITTÉRAIRE.—NO. 6.—**Darmesteter, J.**, Miss Robinson; the Plan of Campaign.—NO. 7.—**Larroumet, G.**, Shakespeare et le théâtre français.—NO. 8.—**Berr, H.**, L'histoire des romans de M. Alphonse Daudet.

REVUE DU MONDE LATIN.—Février.—**Lefebvre-St-Ogan**, La société italienne de la Renaissance.

NUOVA ANTOLOGIA.—FASC. II.—**D'Ovidio, F.**, Sulla canzone "Chiare, fresche e dolci acque."—FASC. III.—**Martini, Ferd.**, Francillon.

FORTNIGHTLY REVIEW.—March.—**Dowden, E.**, The Study of English Literature.—**James, H.**, Guy de Maupassant.

ANDOVER REVIEW.—March.—**Dawes, A. L.**, F. W. H. Myers, poet and critic.

WESTMINSTER REVIEW.—March.—**Hans Sachs**.

ZEITSCHRIFT FÜR DEN DEUTSCHEN UNTERRICHT, II, 2.—**Schoenfeld, P.**, Accent und Quantität.—**Mühlhausen, Aug.**, Vom Übersetzen in der Schule.—**Maydorn, B.**, Zur Aussprache des Deutschen in der Schule.

IL PROPUGNATORE—Novembre-Dicembre, 1887.—**Concato, Salvatore**,—Il sonetto rinterzato "Quando il consiglio degli uccel si tenne" di Dante Alighieri.—**Pagano, Vincenzo**, Galeazzo di Tarsia, notizie storiche e letterarie del barone e poeta Galeazzo di Tarsia.—**Giovanni Re di Sassonia**, (Filalete)—Commento della Divina Commedia per la prima volta tradotto.—**Lamma, Ernesto**, Di alcuni Petrarchisti del secolo XV.—**Restori, Antonio**,—Osservazioni sul metro, sulle assonanze e sul testo del Poema del Cid (continuazione e fine).—**Gatter**, Bibliografie.

REVUE DES PATOIS, No. 3.—Juillet-Octobre 1887.—**Cledat, L.**, Le patois de Colligny et de Saint-Amour. Grammaire et glossaire.—**Comblair**, Contes en patois de Germolles. Jean de la Jeanne. Le loup et le renard. Le couvent de Cluny. Peton et sa femme. Les coups d'yeux.—**Pultspelu**, Sur une dérivation populaire du participe passé.—**Sebillot, P.**, Contes de la Haute-Bretagne: La bonne femme aux cent écus. Peuçot.—**Devanne**, Conte en patois de Prouvy. Laisse-là ma tête.—**Blanchet**, Proverbes limousins.—**Possoz**, Chanson en patois de Sâez (Savoie). Les trois sortes de garçons.—**Dépouillement** des périodiques français consacrés aux traditions populaires.—**Notices** bibliographiques.—**Chronique**.

ZEITSCHRIFT FÜR NEUFRAZÖSISCHE SPRACHE UND LITTERATUR, BAND X., HEFT I.—(Abhandlungen).—**Ricken, W.**, Die Gestaltung des französischen Unterrichts in Übereinstimmung mit den revidierten Lehrplänen.—**Bock, N.**, Molière's Amphitryon im

Verhältnis zu seinen Vorgängern.—*Miscellen*. **Banzer, D.**, Die Frau Patelin und ihre Nachahmungen.—(Supplementheft 4).—**Holzhausen, P.**, Die Lustspiele Voltaires.

ENGLISCHE STUDIEN. VOL. XI. PART 2.—**Kaluza, M.**, Zum handschriftenverhältnis und zur textkritik des Cursor Mundi.—**Klinghardt, H.**, Australischer volkscharacter.—*Reviews*: **Körting, G.**, Grundriss der geschichte der englischen literatur von ihren anfangen bis zur gegenwart (E. Kölbng).—**Körner, K.**, Einleitung in das studium des Angelsächsis. Erster theil, zweite aufl. bearbeitet von Adolf Socin (E. Nader).—**Sweet, H.**, Second Middle English Primer (J. Koch).—**Wright, W. Aldis**, The Bible Word-Book (A. L. Mayhew).—**Garnett, Richard**, Works on Carlyle:—**Oswald, Eugene**, Life of Thomas Carlyle;—**Flügel, Ewald**, Thomas Carlyle. Ein lebensbild und goldkörner aus seinen werken;—**Fischer, Th. A.**, Erinnerungen an Jane Welsh Carlyle (M. Krummacher).—**Mommsen, Tycho**, Die Kunst des übersetzens fremdsprachlicher dichtungen ins Deutsche (Max Koch).—**Baudisch, Julius**, Ueber die charaktere im 'Bruce' des altschottischen dichters John Barbour (E. Kölbng).—**Soffe, Emil**, Ist Mucedorus ein schauspiel Shakespeares? (L. Pröscholdt).—**Johann Baudisch**, Schullecommentar zu Milton's Paradise Lost (M. Krummacher).—A number of English 'Readers' for German Schools and several school-grammars, are noticed.—**Victor, W.**, Elemente der phonetik, etc., Zweite auflage (A. Western).—**Sweet, H.**, Elementarbuch des gesprochenen English. Zweite Auflage (H. Klinghardt).—**Wagner, Ph.**, Die sprachlaute des Englischen (Franz Beyer).—**Phonetische Studien**, Hrsg. v. W. Vletor (H. Klinghardt).—Several works on 'Methods' of teaching Modern Languages are reviewed.—**Wendt, G.**, Der gebrauch des bestimmten artikels im Englischen (E. Nader).—**Krummacher, M.**, Metrische übersetzungen (L. Pröscholdt).—*Miscellen*: **Elze, K.**, Falsche versabtheilung bei Shakespeare.—**Lenzner, K.**, Coco und cocoa; Alexander Schmidt (necrology by Karl Lentzer).

ZEITSCHRIFT FÜR ROMANISCHE PHILOLOGIE, XI, 3.—**Teza, E.**, Trifoglio.—**Thurneysen, R.**, Der Weg vom dactylischen Hexameter zum epischen Zehnsilber der Franzosen.—**Osterhage, G.**, Anklänge an die germanische Mythologie in der altfranzösischen Karlssage. III.—**Andresen, H.**, Zu Benoit's Chronique des ducs de Normandie.—**Grober, G.**, Zu den Liederbüchern von Cortona.—*Vermischtes*.—**Reinhardstötner, v.**, La Vittoria di Christiani des Giovanni Bonasera.—**Horning, A.**, Über steigende und fallende Diphthonge im Ostfranzösischen.—**Blas, Epiph.**, Über die spanischen Laute ç, z und j.—**Ulrich, J.**, Etymologisches.—*Besprechungen*.—**Tobler, A.**: H. Michelant, Der Roman von Escanor von Gerard von Amiens.—**Tobler, A.**, Romania, XVIe année, 1887. Janvier.—**Stengel, E.**, A. Tobler, Berichtigung.

ARCHIVIO GLOTTOLOGICO ITALIANO, X, 2.—**Flechia, G.**, Annotazioni sistematiche alle Antiche rime genovesi ecc.—**Ucci, L.**, Vocalismo del dialetto d'Alatri.—**Tobler, A.**, Il Panfilo in antico veneziano, col latino a fronte, edito e illustrato.—**Ascoli, G. L.**, Di *-tr-issa* che prende il posto di *-tr-ice*, i.—Il tipo gallo-romano *seur*—*sebo* e i fr. *ortelli* e *glaiwe*, dello stesso.—**Gaster, M.**, Il *Physiologus* rumeno, edito e illustrato.



# MODERN LANGUAGE NOTES.

Baltimore, June, 1888.

## THE SEMINARY SYSTEM IN TEACHING FOREIGN LITERATURE.\*

It is my purpose to offer a few suggestions on the teaching of a foreign literature in connection with the so-called seminary system, to add a word regarding that system itself, and to inquire to what extent the methods and scope of the instruction at German universities are available for our own institutions.

As the question has been limited to the teaching of a foreign literature in the seminary or association of advanced students, the consideration of the study of English literature would then be only indirectly included, inasmuch as the methods would need to be somewhat modified in order to conform with the student's greater familiarity with the language. That subject moreover has already received much attention at the various sessions of this Association, and one of our members, PROFESSOR T. W. HUNT of Princeton, published in the *Andover Review* for November, 1885, an article on "Desirable Methods in English Literary Study," which forms a valuable contribution not only with respect to the special topic which he treats, but also in regard to the general question of the study of literature.

How, then, is a foreign literature best taught to advanced students?

As the instruction given must be adapted to the qualifications of the student, much depends upon his proficiency in the special language under consideration. I will assume, as our average student, one who has enjoyed at the start at least two years of preliminary linguistic training, in the proportion of from three to five exercises a week, and who has also enjoyed certain other advantages of study and reading sufficient to have developed in him a fair literary sense, and to have furnished him with an adequate amount of general literary culture.

\*A paper read at the Fifth Annual Convention of the MODERN LANGUAGE ASSOCIATION OF AMERICA, held in Philadelphia, December, 1887.

It does not seem necessary here to go into any detail regarding this preliminary work of the first two years. We may suppose that the student has been thoroughly grounded in the grammar of the language, has been initiated into methods of word-formation and word-derivation, has examined the laws describing the relations between the various members of the Indo-European family of languages, has had some practice in rendering from English into the foreign language and in translation at sight, has read a variety of selections from different authors illustrating a wide range of style, and has become familiar with a few masterpieces in poetry and in prose. In other words our average student will be the average Junior, equipped, we trust, with a good knowledge of English and possessing some acquaintance with English literature, in addition to his special acquirements in foreign languages.

That a knowledge of Greek and Latin also would be indispensable, no one perhaps would care to maintain; but it would be folly to assert that without a knowledge of the ancient classics a proper appreciation can be gained of the foundations, the drift, and the inspirations of modern literatures.

The objection may be made that too much time is demanded for this preliminary study; that our ordinary college courses do not admit the opportunity of carrying on the study of the modern languages for three or four consecutive years. We may be reminded that in some institutions of great dignity and age the modern languages have been optional branches, or have been required for only a limited number of hours at an advanced stage in the curriculum. To these objections the answer might be made that a period of two years so employed would seem to be the minimum of time possible for producing the training necessary, that institutions with an inadequate provision of time or teaching-force may expect to attain results correspondingly inadequate, and that the day is fortunately passing by in which the study of the modern languages is made merely auxiliary to the curriculum and treated without proper consideration of

their natural and just requirements. The spread of the elective system is everywhere a powerful assistance toward this desirable consummation.

After two years of such preparatory work, then, the student is ready for the advanced or seminary work. This term seminary with us seems to be employed to indicate a variety of methods in teaching, while the word itself is used in German to describe both the place of meeting and the exercise which is generally held there. These exercises abroad appear to range in character from such as resemble quite nearly our ordinary recitation to those embodying the results of some independent investigation; but the controlling principle is apparently the preparation of the work in connection with a special equipment under the leadership or guidance of the instructor in charge. The professor's own study may frequently be the scene of action, and the material furnished be largely from his own supplies. There is sometimes a disposition to confine the term seminary-work to the most advanced stages of investigation, whether literary or linguistic. There is no real objection to this limitation, although in the interests of convenient nomenclature the larger field might be permitted to include the smaller.

With respect to the equipment the student should have easy access to the following materials, and should be encouraged in their familiar and constant use.

A collection of the best critical editions of the standard literary monuments of the language, beginning with the earliest records. As large a collection as possible of minor literary monuments, pamphlets, journals, correspondence, in short, of all original literary matter, however insignificant. A collection of general and special literary histories, including biographies, essays, monographs and miscellaneous articles. Finally, the principal periodicals in the language, both learned and light. Few colleges are able to furnish such an apparatus and the private library of the professor must frequently assist in filling the gaps. In those institutions, however, in which the library appropriations are distributed among departments, a comparatively small annual amount, judiciously expended, will be sufficient

to provide gradually a respectable outfit.

Beginnings of this kind have already been made. The special-alcove system at Harvard appears in a modified form at Baltimore, Ann Arbor, Cornell and elsewhere, and we trust that it will not be many years before quarters similar to the admirable language seminary-rooms at Strasburg, or the well-furnished historical department at Johns Hopkins, may be deemed indispensable for teaching properly modern literatures.

A few words may be added regarding the employment of this equipment.

There should be careful study of the works of an author, and careful study of his life and times. The two lines of study are reciprocally illustrative, while the balance should decidedly incline toward a direct acquaintance with the author's writings. Literary history, however, has also its distinct function and value, affording a clear outline and background for the special study of the author himself.

The work may be performed in two ways: by the ordinary form of class-room instruction with recitation, lecture and comment; and by subdivision of the work among different members under the supervision of the instructor, either assigning to the members of such classes different portions of the same general subject, with references to the proper authorities or sources, or allowing individual members to pursue individual courses of reading or independent lines of investigation, with frequent reports of progress.

In regard to the question whether a written lecture or an address from notes be preferable in the course of such academic instruction, it has been argued that anything read from a written page may as well be printed and circulated for more careful study, and that the dictated phrase is lifeless in comparison with the spoken word. There is danger too that the lecture, once crystallized into a permanent shape, may not receive from year to year the revision which it needs. On the other hand, it is not always convenient or easy to publish at once the results of study and investigation, (although we have noticed that some Scotch students have recently attempted this for their professor, surreptitiously), while the beneficial and attractive element of style and form is

often absent from the extemporary effort. Perhaps the wiser way would be to blend both forms of delivery.

Without attempting here to lay down any detailed course of instruction, it may be said in general that the study of an author should not be divorced from the study of his age, but that the two sides of the examination should be jointly conducted. In like manner the minute study of individual works in respect of style and thought may well be associated with general reviews of groups of works. The function moreover of *comparison* is important,—the comparison, namely, between different works of the same writer composed at different periods in his career, or between different writers of the same school, or between different stages of development of the subject, as the drama, or between different stages of growth of a national literature, or between the literatures of different nations and their reciprocal influence.

Illustrations will readily occur from our common experiences in teaching.

The old German 'Messiads,' the 'Heliand' and OTFRID'S 'Krist,' when compared show many interesting points of contrast. One may note the differing treatment of the Gospel narrative, and the difference in metrical structure, representing on one hand the strong and simple alliterative beat of heathen versification, and on the other the influence of the gathering force of the Latin strophe of the Christian hymn, concealing within itself the melodious possibilities of assonance and alliteration with the more perfect melody of finished rime. Looking at the circumstances of the composition of the two poems, in one has been found an eloquent proof of the growth of Christianity among the unlettered peoples of the Saxon North; in the other, an attempt to resist in the South the influence of a frivolous and pagan literature. The poems of WALTHER VON DER VOGELWEIDE, when studied in connection with his age, throw interesting side lights upon the social life of his time, and upon the contentions between Emperor and Pope. MARTIN LUTHER'S writings are scarcely intelligible without an examination of Middle High German, and in turn assist to an accurate analysis of modern German syntax.

To describe the origin of the French or German drama, one must review ecclesiastical literature, and be familiar with the theatre of the ancients. The benefit is evident of such courses as PROFESSOR CRANE'S lectures at Cornell on French society in the seventeenth century, based upon the voluminous memoirs, correspondence, and other literary memorials of that period; or the course of PROFESSOR ELLIOTT at Johns Hopkins, in which the work of the year may be concentrated upon a limited period in literary history, or upon the study of a small group of related dialects, or of a few important linguistic monuments. What useful material for a knowledge of the current impressions in Paris regarding European art and politics is afforded by HEINE'S miscellaneous communications to the *Augsburg Gazette!* What a field, too little cultivated, is afforded by the bulky correspondence of prominent literary characters! Again, not the least beneficial phase of the minute study of the second part of Faust is afforded by the social and philosophical problems suggested, and by the discussion of the relations between the Classic and Romantic movements as depicted in the "Helena." Not less attractive is the effort to fathom the secret of the many erratic manifestations of genius of which every literature yields attractive and baffling illustrations.

A legitimate feature of such seminary work may be the examination by students of new and relevant publications, whether edition or commentary or special treatise, and the presentation of critical notices of their contents. Others desire to discard all adventitious aids, and, leaving unconsidered whatever incrustations have clustered upon the shell, to penetrate to the heart, and to devote the energies of their students to the patient study of the bare unvarnished text, the naked thought of the author selected. Such diversities of operations may yet lead to equally profitable results.

As to the relation of the study of literature proper to the study of kindred subjects, one may say that although the teaching of literature be not the teaching of history or of biography, both are essential as a background; and that inasmuch as the province of what is

called *Culturgeschichte*,—a sort of literary biology,—trenches upon literary history, it is also to be considered a necessary concomitant of literary studies.

Another minor agency may be included, for its value in creating or stimulating the student's interest, namely, the utilization of illustrative material by means of the stereopticon—an agency at present gradually coming into more general use. Such material would comprise photographs, engravings, paintings, or similar artistic reproductions of persons, places, or events of literary significance, facsimiles of chirography, of manuscripts, of charters, and of everything connected with the science of diplomatics. Let me instance the reproductions of old French texts by GASTON PARIS; the heliotype fac-similes of old manuscripts published at Rome; PROFESSOR ZUPITZA'S recent edition of 'Beowulf,' with the text and transliteration side by side; the phototypes,—in another field,—of classic manuscripts like the Laurentian Sophocles and the Ravenna Aristophanes; the autotypes of the Chaucer manuscripts in the British Museum; the splendid and elaborate publications of the Société de l'École des Chartes just appearing, which are to afford us in beautiful heliogravures reproductions of the most important documents relative to the national history and literature; and even the matter of illustration in such works as STACKE'S 'Deutsche Geschichte,' or KÖNNECKE'S 'Bilderatlas zur Geschichte der Deutschen Literatur.' Material of this kind, which is often too expensive to be obtained by the separate members of a class, can readily be converted into lantern views and be presented to a class collectively, with appropriate comments, in connection with lecture courses or seminary work; and such an expedient would obviate to a large degree the disadvantages which his remoteness from the great libraries and museums of the world causes the American student to feel. Now for the first time does there seem in this way to be some outlook for more general paleographical studies on this side of the Atlantic.

My remarks have been limited principally to the consideration of foreign literatures, leaving untouched the question of the proper methods for dealing with those fascinating and

exceedingly important adjuncts of language-training comprised under the rubrics of comparative philology and phonetics. At a meeting of the American Philological Association a few years ago, PROFESSOR JEBB, of Glasgow, alluded to the current criticism that the work of American classical scholars concerned itself too much with grammatical and linguistic subjects, and was too often in statistical form. Certainly this is an honorable tendency, whether displayed with reference to ancient or to modern languages, and possibly the only caution needful might be the comment that the study of belles-lettres is equally arduous, equally exacting, demanding peradventure for finished culture in the teacher an even longer period of apprenticeship, and that it is equally fruitful in valuable results.

From this standpoint the position of modern languages in German universities would perhaps not be entirely satisfactory, as the norm for corresponding American institutions, although a tendency appears manifest yonder which promises ultimately a well-rounded curriculum. In respect to German, at least, (and my impression is that the same observation will in some measure hold good with regard to English and French also), an examination of the courses offered will reveal that the literature since LUTHER has been subordinated to a somewhat absorbing study of the earlier dialects. The ordinary professorships have been almost invariably held by those whose chief interest lies in this earlier field, while the later period has been in the hands of instructors of a lower rank. At Berlin, PROFESSOR SCHERER, literary historian as well as philologist, exhibited a fine type of the many-sided and finished scholar. Yet a seminary room for Germanic languages was finally ready to be occupied only in the year of his death; and the library of that seminary, although comprising the valuable private collection of MÜLLENHOFF, contained, when first made public, almost no literature after the fourteenth or fifteenth century. SCHERER'S successor, ERICH SCHMIDT, enjoys the distinction of holding perhaps the only ordinary professorship in Germany which is occupied by a scholar solely devoted to modern German literature. And even this chair was first offered to one or two men of the other type.

It is certainly no insignificant fact that this departure takes place at the largest and probably the leading university of the land.

At Leipsic the conditions are somewhat similar. Although the instruction under ZARNCKE and HILDEBRAND, BIEDERMANN and VON BAHDER and KÖGEL, leaves little to be desired, and although some exercises are conducted there in connection with private libraries, the library of the German seminary is very nearly innocent of New High German monuments. Among the younger generation of scholars, too, in Germany we find that those who are devoted to the older dialects, as BEHAGHEL at Basel, BRAUNE at Giessen, (now at Heidelberg) KLUGE at Jena, PAUL at Freiburg, SIEVERS at Halle, STEINMEYER at Erlangen, are ordinary or full professors, while men like GEIGER at Berlin, HENNING at Strasburg, MINOR at Vienna, SAUER at Prague, SEUFFERT at Graz, STRAUCH at Tübingen, and others whose interests lie in more recent fields, are of the secondary grade. The older professors occasionally pay some attention to the later literature, and historians like ONCKEN at Giessen or philosophers like KUNO FISCHER at Heidelberg or HAYM at Halle, divide their efforts at times between their special sphere and subjects in German literature. But it is fair to maintain that the *preponderance* of interest at German universities, and the field most favored for advancement to the doctorate, may be found in the more strictly philological studies of the earlier period. I will not presume to debate the wisdom of this tendency yonder, where the language courses in the gymnasiums are also to be reckoned in, nor to claim too much prominence for the counter-movement, which seems nevertheless to bring with it a widening of the outlook and a truer conception of proportion. But, whatever be the task of the German university, it cannot be precisely the same task as ours, nor are its ways, while admirable, necessarily to be our ways. The German university is largely a nursery for specialists, an invaluable training-ground for teachers and investigators. Based upon the common schools, and affording the sole supply for the learned professions, it has an intimate and unshaken hold upon the nation. We, too, have an obligation to perform

toward our nation also. The minor part of our own duty may be to train a limited number of bright minds in progressive and independent work; the major portion of our labors must be consumed in helping large numbers of students to gain such a vantage ground of vision that their sympathies will be permanently enlarged, and their intellectual life possess a generous and catholic range whose influence will touch distant circles which we can never directly reach, but which ought to share whatever diversities of gifts a university may have at its command. Is there any better method of advancing this aim than the careful and sympathetic study of the noblest expressions of modern literary thought?

It has been the great privilege of many here present to draw liberally from the fountains of learning which spring so freely from Teutonic sources; and the severe and successful methods there in vogue are exerting a powerful and not unfavorable influence upon our own higher education. But may we not retain our gratitude and acknowledge our manifold indebtedness without too general a surrender to foreign precedents? Perhaps I may be permitted, in closing, to strengthen and make clear the position which I am endeavoring to maintain, by quoting some words from a memorable oration delivered by the President of this Association upon a memorable occasion. At the Harvard Celebration last year, MR. LOWELL said:

"It (i. e. the college earlier in the century), set more store by the marrow than by the bone that encased it. It made language as it should be, a ladder to literature, and not literature a ladder to language."

"I think I see a tendency to train young men in the languages as if they were all to be editors (i. e. of manuscripts, texts, etc.) and not lovers of polite literature. Education, we are often told, is a drawing out of the faculties,—may they not be drawn too thin! I am not undervaluing philology or accuracy of scholarship. Both are excellent and admirable in their places. But philology is less beautiful to me than philosophy, as MILTON understood the word, and mere accuracy is to Truth as a plaster cast to the marble statue; it gives the facts but not their meaning. If I must choose,

I had rather a young man should be intimate with the genius of the Greek dramatic poets than with the metres of their choruses, though I should be glad to have him on easy terms with both.

"I hope then," MR. LOWELL concludes, "that the day will come when a competent professor may lecture here also for three years on the first three vowels of the Romance Alphabet, and find fit audience though few. I hope the day may never come when the weightier matters of a language, namely, such parts of its literature as have overcome death by reason of their wisdom and of the beauty in which it is incarnated, such parts as are universal by reason of their civilizing properties, their power to elevate and fortify the mind,—I hope the day may never come when these are not predominant in the teaching given here. Let the humanities be maintained undiminished in their ancient right. Leave in their traditional preëminence those arts that were rightly called liberal; those studies that kindle the imagination, and through it irradiate the reason; those studies that manumitted the modern mind; those in which the brains of finest temper have found alike their stimulus and their repose, taught by them that the power of intellect is heightened in proportion as it is made gracious by measure and sympathy. Give us science, too, but give first of all and last of all the science that ennobles life and makes it generous."

HORATIO S. WHITE.

Cornell University.

### DIE ROMANHAFTERICHTUNG DER ALEXIUSLEGENDE

in altfranzösischen und mittelhochdeutschen Gedichten.—II. (Schluss).

Vergleichen wir nun sowohl mit L als auch mit A,—H lassen wir ausser Acht, da es viel jüngeren Ursprungs ist,—das französische Gedicht S und die von ihm abhängigen M und Q, so fällt uns sofort auf, dass abgesehen von den bräutlichen Zügen S noch mehrere andere Züge mit L und A gemein hat. So:

1. Den Dienst des ALEXIUS beim Kaiser, als er die Schule verlassen hat, cf. S v. 75 ff., A v. 77 ff., 85 ff.

2. Die Pilgerfahrt des ALEXIUS nach Jerusalem, cf. S v. 347 ff., A v. 447 ff., M v. 341–360, Q str. 49–58.

3. Als ALEXIUS' Heiligkeit geoffenbart werden soll, läuten auch die Glocken (A v. 758–767, S v. 1004, M v. 1047, Q str. 157).

Und zwar ist es auffallend, dass diese mit A und L übereinstimmenden Züge sämtlich auf Kosten des Interpolators von S zu setzen sind, und nicht aus P, der Quelle von S, stammen. So sieht es also aus, als ob entweder S gerade in diesen neuen Partien von L oder A beeinflusst sei oder vielleicht diese Züge erfunden und dadurch A beeinflusst habe.

Wir untersuchen zunächst die erste Möglichkeit. Es wäre ja denkbar, dass der Interpolator von P nach Kenntniss der lateinischen Bearbeitung erst sich veranlasst gefühlt hätte, seine Vorlage zu ändern; es wäre auch möglich,—wenn auch weniger wahrscheinlich, da es ja dem Gange der Literaturgeschichte des Mittelalters nicht entspräche,—dass der Interpolator das *deutsche* Gedicht zur Vorlage hatte. Da L und A, wie oben erwiesen, zusammenhängen, lässt sich eine eventuelle Beeinflussung von S durch sie zugleich untersuchen für beide Theile.

Bei näherer Betrachtung fällt uns gleich auf, dass die übereinstimmenden Züge doch ziemlich verschieden erzählt sind. So:

1. Die Uebergabe des Briefes.

In L und A heisst es ungefähr so: Nachdem EUPHEMIAN vergebens versucht hat, den Brief aus der Hand des Todten zu nehmen, darauf die beiden Kaiser und selbst der Papst nicht mehr Glück gehabt haben, denkt die Braut, es möchte vielleicht in dem Briefe etwas von ihrem Bräutigam stehen, das ihr allein zu wissen gebühre. Sie tritt darum näher zu ihm hin, und erhält sofort den Brief.

Ganz anders bei S (M, Q): Papst und Kaiser bitten den Heiligen um den Brief, und sobald der Papst die Hand ausstreckt, gibt ihm der Heilige seinen Brief (S, 1083 ff.). Da geschieht aber ein Wunder; der Hand des Papstes entfliegt der Brief sofort zur Jungfrau:

"A la pucele s'en ala a la place  
Ens en son sain, en son bliaut de paille."

2. Im Gespräch der Eltern und der Braut mit ALEXIUS unter der Stiege, hat S nicht alle

hübschen Züge von L und A übernommen, vor allen Dingen den nicht, dass die Braut selbst den Pilger nach ihrem "friedel" fragt.

3. Endlich hat in der Erzählung der Brautnacht S den Zug des Lichtes, an welches sich das Gespräch anknüpft, nicht beibehalten.

Warum hätte S seine Vorlage so sehr geändert, ohne Grund und oft geradezu zu seinem Nachtheil? Schwerwiegender ist noch der Umstand, dass die Namen von S ganz verschieden sind: Die Frau des EUPHEMIAN heisst bei A, L: AGLAES, Tochter des JOHANNES; bei S: BONE EURÉE, Tochter FLOURENS. Der Kaiser heisst in A, L: THEODOSIUS; bei S: OTEVIANS. Die Braut ist nicht wie bei A, L: ADRIATICA, Tochter des GREGORIUS, sondern LESIGNE, Tochter des SIGNOURÈS. Die Namen der Vorfahren, welche L und A sehr genau angeben, finden wir bei S nicht. Auch dass Papst SIRICIUS ALEXIUS tauft, wird nicht erwähnt. Endlich sind die Städte, zu denen ALEXIUS seine Zuflucht nimmt, andere. Weder Lucca noch Pisa kommen vor, sondern la Lice resp. Lalice (Laodicea) und Ausis (L) oder Alis (M) oder Alphis (Q)=Edessa. Die Stadt Tarsus nennt S Troholt. Endlich erwähnt mit keinem Worte S, dass die Braut zu ALEXIUS ins Grab gelegt wird, und der Todte ihr neben sich Platz macht. Nach allen diesen Abweichungen ist eine Beeinflussung von S durch L oder A nicht anzunehmen. Gegen die lateinische Bearbeitung spricht noch speziell der Umstand, dass S Züge hat, welche L fehlen, und die A aus seiner andern Quelle, der Bollandistenbearbeitung, entnommen hat. So den Zug der Turteltaube und vielleicht des Trauersacks. Ebenso die Züge gegen Ende, das grosse Gedränge, welches Papst und Kaiser durch Geldausstreuen vergeblich zu vermindern suchen und das Tragen der Bahre durch Kaiser und Papst selbst.

Viel wahrscheinlicher ist die zweite Möglichkeit, die Beeinflussung des deutschen Gedichtes durch das französische (die lateinische Bearbeitung müssen wir vorläufig ausser Acht lassen). Schon litterargeschichtlich ist sie annehmbarer als die erste, da ja im Mittelalter Frankreich Deutschland so oft beeinflusst. Noch manches andere kommt hinzu: So vor allen Dingen der Umstand, dass gerade die Abweichungen von S und A, die wir oben

erwähnt haben, auf diesem Wege leicht erklärlich sind.

Wir haben oben gesehen, dass S auf das älteste französische Gedicht P zurückgeht, und dass es alle bräutlichen Züge neu eingeführt hat. Betrachten wir gleich den wichtigsten Zug, den der Uebergabe des Briefes. P hat die gewöhnliche Fassung der Uebergabe an den Papst. S lässt dem Papst den Brief zuerst übergeben und dann durch ein Wunder zur Braut übergehen, A lässt den Brief direct zur Braut übergehen. Scheint nicht darin eine gewisse Gradation zu liegen? Der Verfasser von S ist, wie wir unten des näheren noch werden beobachten können, ein sehr erfinderischer und dichterisch begabter Kopf. Es wäre möglich, dass er, um die Braut mehr in den Vordergrund treten zu lassen, seine Vorlage geändert hätte. Doch hatte er nicht den Muth sofort mit der Tradition zu brechen. Es wäre ihm einerseits frevelhaft vorgekommen, einen so frommen Heiligen über den Kopf des h. Vaters hinweg mit seiner Braut verkehren zu lassen, und doch hatte er andererseits so viel poetischen Sinn, um den anderen Zug für schöner zu halten. So verband er denn, "par le plaisir le glorieux celeste," beide Fassungen mit einander. A hatte nicht mehr dieselben Bedenken, verstand vielleicht gar nicht mehr, weshalb der Papst den Brief zuerst bekommen sollte, wenn ihn *doch* sofort darauf die Braut erhalten sollte, und strich deshalb den Papst. Dadurch hatte A die Braut ungeheuer gehoben. Es war dies vielleicht auch für A die Veranlassung den Zug des Beilagers im Tode zu erfinden. Auch dadurch war dem Verhältniss der Braut zu ALEXIUS grössere Bedeutung verliehen.

Dass A auf diese Weise die von S ange deutete Richtung weiter verfolgte und dessen Motive ausbeutete, ist ja sehr natürlich und leicht zu verstehen. Viel weniger natürlich wäre es aber, dass A von S ausgeführte Züge fallen liesse. Dies ist aber doch öfters der Fall, und so treten uns denn auch hier Schwierigkeiten entgegen.

Beginnen wir mit den Hauptpunkten:

Das Gespräch unter der Treppe zeigt schon bei beiden solche Unterschiede. Bei S ist es um so viel mehr ausgeführt, und die Braut



wird dabei in so viel mehr rührende Situationen gesetzt, dass es höchst seltsam wäre, wenn A diese Motive, obgleich es sie gekannt, nicht benutzt hätte. Man vergleiche:

Ähnlich ist nur der Zug, dass ALEXIUS nach seinem Namen gefragt wird. In S fragt der Vater v. 805 ff.:

Biaus crestiens, ne savons vostre non  
Faut vous connois de coi aiés besoing?  
"Sire, dist il, CRESTIENS ai a non."

Bei A fragt die Braut v. 621 ff.

Si sprach: "So got berate mich,  
Tuo dñnen namen mir bekant"  
Er sprach: "das tuon ich zehant.  
Gote ergeben ich bin genant.  
Min name ist dir unerkant."

Nach dieser Scene fährt aber S folgendermassen fort zu erzählen: Die Mutter steigt mit der Jungfrau die Treppe hinunter, unter der ALEXIUS liegt. Jedemal wenn Mutter und Braut an ihm vorbeigehen, schwebt ALEXIUS in grosser Angst, man möchte ihn erkennen, und zieht sich scheu zurück. Die Mutter hat es schon gemerkt, glaubt aber, der Pilger, der schon so lange Jahre in ihrem Hause lebe, habe sie nie gesprochen, weil er sie hasse. Doch ist sie neugierig; sie möchte gerne erfahren, woher er stamme, sie wolle ihn gleich diesmal fragen, sagt sie zu ihrer Schwiegertochter, sie käme ja sonst später vielleicht nicht mehr so leicht dazu, er sähe so abgeschwächt aus, dass er wohl bald sterben würde.

Die beiden Frauen nähern sich ihm. Der Mutter kommt es so vor, als ob er ihrem verlorenen Sohne gleiche, und als sie ihn ansieht, muss sie weinen. Doch ermannt sie sich und fragt ihn nach seiner Heimat. Aber ALEXIUS weicht der Frage aus, er wäre krank, dem Tode nahe, drum wolle er nicht lügen, "car par mençoigne pert on saint paradis." Sie würde es doch bald wissen, denn vor seinem Tode würde er sein ganzes Leben aufschreiben. Und er bittet seine Mutter noch näher an ihn heranzukommen, und wie sie vor ihm steht, küsst er ihr die Füsse und bittet sie um Verzeihung.

"Sire" dist ele, "quel pardon me querés?"  
Pour mon malaige quie jou estre encombrés,  
"Sire" dist ele "tout vous soit pardonné."  
"Vostre grant painne que eu en avés,

Pour amour Diu, si le me pardonnés."  
Et la pucele les a bien esgardés  
Si li pardonne, ele fait autretel.  
Ele s'en tourne, cil est moult liés remés.

Hochpoetisch wirkt diese Scene, wo der strenge Ascete beim Anblick seiner Mutter ein menschliches Rühren fühlt und sie um Verzeihung bittet. Im deutschen Gedichte lässt sich ALEXIUS nicht rühren. Wie wenn er Eltern und Braut geradezu foppen wollte, erzählt er aus freien Stücken (v. 615 ff.) von ALEXIUS, den er wohl gekannt habe; er geht sogar soweit, eine Beschreibung von ihm zu geben, und stets herzlos, ohne Rührung. Die Braut dagegen ist in der deutschen Legende recht menschlich geschildert. Wie in hastigem Fieber richtet sie ihre Fragen um den Bräutigam an den Pilger:

"Hât er iht gedäht widerkomen?  
Daz hân ich nie von im vernomen.  
Hât in gerouwen iht dju vart?  
Des selben ich nie innen wart,  
Er jach, er wolde in dem leben  
Sime libe ein ende geben."  
Sô lâ dirn, herre, enpfolgen sîn  
Uf die grôzen gnâde dîn."

Schon diese Scenen sind so verschieden geschildert, dass eine unmittelbare Beeinflussung kaum vorliegen dürfte. Noch deutlicher wird es aber aus dem folgenden: Wenn der deutsche Dichter an die oben erwähnte Scene nur eine Moralreflexion über ALEXIUS' Standhaftigkeit und die Bemerkung hinzufügt:

"Des morgeno fruo sî zus im kam  
Unt frâgten von ir fridel mâr,"

fügt der Franzose noch eine ganze Episode hinzu, welche die Braut und ALEXIUS noch in nähere Beziehung zu einander bringt.

Während in der ganzen Stadt Rom der Heilige gesucht wird, von dem die geheimnissvolle Stimme in der Kirche gesprochen hat, während Papst und Kaiser im Hause des EUPHEMIAN sich darüber beklagen, dass er nicht gefunden werde, und EUPHEMIAN selbst nicht ahnt, welchen Schatz er in seinem Hause birgt, liegt ALEXIUS unter der Treppe auf seinem Strohlager und ringt mit dem Tode. Da tritt die Jungfrau zu ihm:

"Sire" dist ele "moult vous torble li vis;"  
"Bele" dist il "car sui près de ma fin."

Er werde heute sterben, er fühle es an der

Angst, die ihn befalle; sie möge doch an seine Bestattung in der Kirche des h. Bonifacius denken, auch sie werde vielleicht später wünschen dort begraben zu werden. Ach, wenn ihm nur ein Zeichen vom Himmel käme, dass er sehe, ob er recht gelebt! Wenn nur die Glocken für ihn läuten würden!—Kaum hat er das Wort gesprochen, so wird sein Wunsch erfüllt. In der ganzen Stadt Rom läuten die Glocken und ALEXIUS kann nun ruhig sterben. Seine Stunde naht, und im letzten Augenblicke flüstert er noch seiner Braut zu, er wäre nicht aus fernem Lande; unter den Verwandten, die ihn begraben würden, wären auch Väter und Mutter, und seine Frau, die er verlassen habe. Da wird der Braut plötzlich Alles klar:

“E Dins,” dist ele, “jou quie c'est mes amis.”  
 “Sire,” dist ele, “sont il bien loinc de ci ?  
 Mandas lors tu par mes qui lor desist ?”

Aber ALEXIUS kann nicht mehr antworten. Er ist todt.—Diese Episode, welche am schönsten das Verhältniss des ALEXIUS zu seiner Braut darstellt, fehlt vollständig bei A. Sollte dies möglich sein, wenn A, das ja sonst viel poetisches Verständniss zeigt, S gekannt hätte. Doch wohl kaum. Und noch andere Gründe sprechen dagegen.

Auch die Brautnacht ist in S und A ganz verschieden behandelt. Die Detail's gebe ich hier nicht an, da ich noch unten darauf zurückkommen werde. Hier möge die Bemerkung genügen, dass sie im französischen Gedichte ganz realistisch-dramatisch bewegt ist, im deutschen einfach und rührend sich abspielt.

Doch auch andere sehr poetische Züge von S hat A nicht aufzuweisen. So hat folgender Zug von S bei A nicht den geringsten Anklang gefunden: Als ALEXIUS seine Braut verlassen hat, um ins Morgenland zu pilgern, steigt er auf einen Hügel, um von dort aus vor seiner Abfahrt zum letzten Mal die Stadt seiner Ahnen zu sehn. Und indem er hinüberblickt zu seiner Vaterstadt, richtet er ein heisses Gebet an den Herren, und bittet ihn, er möge doch die Jungfrau, die er verlassen, ein solches Leben führen lassen, dass ihre Seele ins Himmelreich komme. Einen Augenblick übermannt ihn die Rührung, als er an seine Eltern zurückdenkt, doch fasst er sich bald wieder, und beflügelten Schrittes eilt er zum Meere.

Wichtig sind auch die Verse 476-500, die wieder den Zweck haben, die Seelenstärke des ALEXIUS zu zeigen. Als die Boten, welche EUPHEMIAN nach seinem Sohne ausgeschickt hat, ihn in Ausis nicht erkannt haben, da er durch sein ascetisches Leben so abgehärtet ist, folgt ihnen ALEXIUS heimlich bis zu ihrer Herberge nach, und an der Thüre belauscht er ihr Gespräch. Er hört, wie auf die Frage des Wirthes und der Wirthin, wen sie denn so eifrig suchten, die Boten ihnen das Verschwinden des ALEXIUS aus Rom und die Klagen seiner Eltern erzählen. Dieser Bericht rührt den Heiligen bis zu Thränen, aber er bleibt fest und lässt die Boten abziehen, ohne sich zu erkennen zu geben.

Auch die Ankunft des ALEXIUS in Rom ist von S mit mehr Farbe geschildert als von A: Als ALEXIUS das Schiff verlassen, setzt er sich nach längerer Wanderung durch die Strassen unter einen Dornstrauch, um sich auszuruhen. Er ist krank und schwach, und denkt sich, dass er wohl in fremder Herberge werde sterben müssen. Da liest er gerade in seinem Psalter, den er zum Lesen hervorgeholt, es sei die Pflicht jeder Mutter ihr Kind zu pflegen, so lange es klein sei, sieben Jahre lang, doch wenn es schwach und krank wäre, sein ganzes übriges Leben lang. Das hält er für ein Zeichen des Himmels und es bringt ihn dazu, bei seinen Eltern um Herberge zu flehen.

Auch die Begegnung des Sohnes mit seinen Eltern enthält sehr viele Details, welche bei A absolut nicht wiedergegeben werden. Dieselben mitzutheilen gestattet mir leider der Raum nicht. Doch meine ich, dass die mitgetheilten Abweichungen beider Gedichte schon zur Genüge zeigen, dass eine directe Beeinflussung nicht vorliegen kann. Man denke noch an die oben erwähnte Verschiedenheit der Namen, und man wird zugeben müssen, dass beide Gedichte in keinem unmittelbaren Verhältniss zu einander stehen.

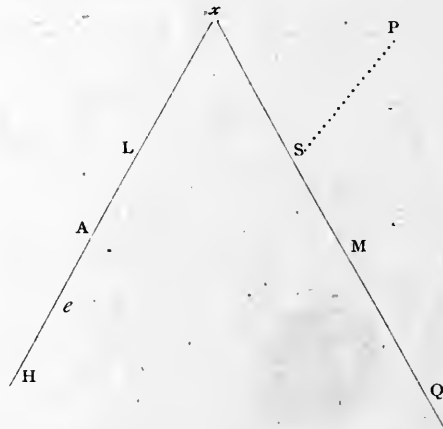
Wohl ist aber mittelbare Uebereinstimmung vorhanden. S und A (resp. I.) gehören der “bräutlichen” Richtung an. Nach meiner Ansicht hat sich diese Richtung erst allmählich entwickelt. Der ursprünglichen Legende lag sie fern. In der Bollandistenbearbeitung und den von ihr abhängigen Arbeiten ist die Braut

ganz Nebenfigur. Sie tritt selbst in der Brautnacht kaum hervor, willfähr dem ALEXIUS sofort, und trauert dann das ganze Gedicht hindurch, ohne in die Handlung einzugreifen. Die mittelmässigen Köpfe, welche sich an die Bearbeitung der Legende machten, gingen an ihr kalt vorüber. Nur die poetisch begabten merkten, dass aus der Rolle dieser armen Verlassenen etwas zu machen war, sobald man sie als menschlich fühlende Seele auffasste, statt als stummes Opfer eines blinden Ascetismus. Und jeder Dichter führte die Rolle in seiner Weise durch: der Deutsche einfach, innig, rührend—der Franzose realistisch, dramatisch. Aber nicht mit einem Schlage, sondern langsam erfolgte die Ummodelung der Legende. Ein Zug folgte dem andern, und erst *mit der Zeit* wurde diese Auffassung der Sage beliebter als die frühere. Darum hat MASSMANN nach meiner Ansicht Unrecht, wenn er p. 41 sagt: "*Ueberraschend* haftet in dem *späteren* italienischen Gedichte der Hauptzug, dass der Todte nur der Braut den Brief anvertraut." Im Gegentheil ist es natürlich, dass mit der Zeit das Romanhafte immermehr gefiel. Aber MASSMANN geht eben von einem Vorurtheile aus, das ihn durch die ganze Untersuchung nicht verlässt. Als die aesthetisch schönste Bearbeitung muss sie nach ihm zugleich auch die älteste sein. Aber dagegen lässt sich Wichtiges einwenden.\* Wenn wir der Sage auf den Grund gehen, so ist der Zug, dass ALEXIUS seiner Braut den Brief gibt, so lieblich er auch ist, für die Auffassung der Legende doch schief, † Als frommer Heiliger muss ALEXIUS auch im Tode seinen Grundsätzen treu bleiben und den Stellvertreter Gottes allem andern vorziehen. Wie kommt er dazu, die Braut

\*G. PARIS: *Romania* VIII (1879) p. 165, ist auch derselben Meinung. Leider gibt er aber keine Gründe an. Er sagt: "J'y aurais fait voir (in dem projectirten 2ten Bande der Alexiuslegende, der nicht herauskam), combien MASSMANN s'est trompé en regardant la version latine de notre légende où ALEXIS remet sa fameuse charte à sa femme et non au pape, comme plus ancienne que l'autre; elle en est au contraire un remaniement assez récent et sans doute spécialement italien. Pise et Lucques sont substituées à Laodicée et à Edesse, etc."

†Cf. G. PARIS: 'Vie de St. Alexis,' p. 206, "Il est certain cependant que cette insistance sur la situation d'une personne envers qui la conduite du saint homme paraît très dure n'est pas de nature à servir l'idée mère de la légende."

auszuzeichnen, die er stets bei Seite geschoben hat? Dieser Zug ist keineswegs naïv, sondern entspringt im Gegentheil einer viel späteren romanhaften Verdrehung des Grundgedankens. Und zwar musste, ehe sich dieser Zug einstellen konnte, erst im ganzen übrigen Gedichte die Braut mehr in den Vordergrund getreten sein. Dieser Zug, welcher am frappantesten die Braut bevorzugt, ist nach meiner Ansicht der letzte Ausläufer der bräutlichen Richtung. Und aus diesem Grunde halte ich S, welches noch nicht ganz mit der älteren Richtung, die den Papst der Braut vorzieht, gebrochen hat, und auch das Beilager im Tode nicht erwähnt, für um eine Stufe älter als L und A. In der gemeinsamen Quelle von L und S, die wir *x* nennen können, wären also noch nicht vorhanden gewesen die Uebergabe des Briefes an die Braut, und nicht das Beilager im Tode (doch darüber cf. unten), sonst aber die Bevorzugung der Braut im Gespräch unter der Stiege und in der Brautnacht. Die speciellen Züge dabei hätte S, dessen Verfasser poetisch sehr begabt war, erfunden. *x* hätte auch sonst noch die Wanderung des ALEXIUS nach Jerusalem gehabt, den Dienst des ALEXIUS u. s. w., alles Züge, die S und A gemeinsam haben. Diese Quelle *x* dürfte wohl lateinisch gewesen sein. So hätten wir denn vorläufig folgendes Schema:



Zur bräutlichen Legende gehört aber, wie wir schon oben erwähnt, noch eine andere deutsche Bearbeitung F. Sie hat zwar nicht den Zug der Uebergabe des Briefes an die

Braut, hat aber sonst die Braut in der Hochzeitsnacht sowohl als im Gespräch und im Beilager im Tode betont. Welche Stellung nimmt diese Bearbeitung zu S ein?

Die Brautnacht hat in ihrer ganzen Durchführung mehr Ähnlichkeit mit S als mit A. Man vergleiche:

Wie in S, aber im Gegensatz zu A, wird die Braut ins Bett gelegt. Von dem Schmucke des Brautgemachs, der in L beschrieben wird, hat aber F nichts. Dafür erzählt es aber, dass ALEXIUS schon vorher sich eine Kutte machen lassen, drin er sich

“Versteln wolde dannen  
Von friunden, migen, mannen  
Von guote unt von èren  
Dur got inz ellende kèren.”

In L wird ausführlich berichtet, wie Vater und Mutter die Brautleute in das fein geschmückte und weihrauchduftende Gemach begleiten. Erst, wie die Braut im Bette liegt, verlassen die Eltern das Zimmer. In F wird freilich auch erzählt, dass die Braut ins Bett gelegt wird; von der Begleitung der Eltern ist aber keine Rede, dafür lässt ALEXIUS das Gesinde aus dem Zimmer gehen:

“Er hiez das volc gar an der stat  
Släfen gar gemeine . . .”

In der französischen Bearbeitung werden die Reize der Braut noch näher beschrieben. Die späteren französischen Gedichte thun dies mit besonderem Wohlgefallen, hauptsächlich Q, das an das Schlüpfrige streift. Bei F ist keine Rede davon. In S aber, wie in F, betet ALEXIUS, bevor er zu seiner Braut tritt, noch inbrünstig zum Himmel, er möchte ihm Standhaftigkeit verleihen, dass er seinen Grundsätzen treu bleibe. Darauf tritt er vor seine Braut hin, und ermahnt sie zur Keuschheit: Sie solle Jesus zum Bräutigam nehmen, cf. F, v. 527-545; S, v. 144-153. Bei S nimmt er sofort darauf seinen Ring, durchschneidet ihn mit seinem Schwerte, und gibt ihr die eine Hälfte davon, während er die andere für sich behält als Erkennungszeichen zwischen ihm und seiner Mutter, wenn er je zurückkäme. In F gibt er ihr erst später seinen Ring, den er aber nicht zerschneidet, und bloss zum Andenken, nicht zum Erkennungszeichen, cf. v. 404 ff.

Als ALEXIUS seiner Braut von seinem Vorhaben spricht, in die Fremde zu gehen, sträubt sie sich dagegen mit aller Kraft, nicht aber gegen den Gedanken keusch bleiben zu müssen. Sie will ihn nur nicht von sich in's Elend gehen lassen. Auch folgender Gedanke der Braut ist derselbe in beiden Gedichten. Sie fürchtet, dass man sagen könnte, sie wäre schuld daran, dass ALEXIUS zöge: In F: “darumbe müess ich schâme rôt vil dicke stân . . .,” und in S: was könnte sie dem Vater und der Mutter sagen, sie würden sie verstossen:

“Tel honte arai jamais n'iere honnerée.”

Ebenso M und ähnlich Q.

Aber in beiden Gedichten lässt sich ALEXIUS weder durch Bitten noch Umarmung einschüchtern. Wenn auch die Reihenfolge der Gedanken verschieden ist und der Wortlaut abweicht, und bei S mehr detaillirt wird, so sind die Grundgedanken doch dieselben. Er setzt ihr auseinander, wie vergänglich das weltliche Leben sei und erklärt ihr seinen festen Entschluss, nur Gott von nun an zu leben. Aber die Braut macht verschiedene Versuche ihn zurückzuhalten. Realistisch und dramatisch ist die Darstellung bei S, dagegen bei F etwas unbeholfen. Man vergleiche die Verse 247 ff. bei S mit 610 ff. bei F.

S “Sire,” dist ele, “com ert del repairier?  
Di me le terme, cel ferai metre en brief;  
Mout as dur cuer qui or me veus laiscier,  
Et père et mère qui par t'ont si très cier.”

F Si sprach: “o wê wie lästu mich  
Ze grôzem jâmer hinder dir  
Trût geselle sage mir,  
Wan daz iemer müge geschehen  
Daz ich dich frölich müeze sehen?”

Im franz. Gedicht ist ALEXIUS weniger hart als in der deutschen, wo er ihr antwortet: “uf erden niemmer mê.” Er lässt ihr noch einige Hoffnung: “del terme ne sai nient.” Man wisse wohl, wann man gehe, doch nicht, wann man zurückkehre, was er auch thun würde, sie möge sich an Gott halten. Bei F versucht die Braut nach ALEXIUS' so harten Worten auch nichts mehr, sie kann nur weinen. In S dagegen macht sie noch einen letzten Versuch und fragt ihn weinend, ob sie ihn denn nicht begleiten dürfte als Pilgerin,

im härenen Gewande, mit abgeschnittenem Haar und eisenbeschlagenem Stabe, nur damit er nicht ganz verwahrlost sei; sie verspricht ihm auch, ihm stets treu dabei zu bleiben, v. 313 ff. Aber auch dies gestattet der Heilige nicht und verlässt sie.

So sehen wir denn, dass trotz einiger Abweichungen die Grundgedanken übereinstimmen, ein Umstand, der beide Gedichte sehr nahe an einander rückt.

Der zweite "bräutliche" Zug von F, das Gespräch unter der Stiege gleicht mehr A als S. Wie in A, fragen auch in F im Gegensatz zu S Verwandte (F) oder Braut (A) den Pilger direct nach ALEXIUS. Dagegen hat F nicht den S und A gemeinsamen Zug, dass ALEXIUS nach seinem Namen gefragt wird. Dafür hat aber F andere spezielle Züge. Der Pilger sagt der Braut direct, dass ALEXIUS siebzehn Jahre in Edessa gewesen sei; die Knechte des EUPHEMIAN ihn überall gesucht und nicht gefunden hätten. Darauf der Jammer der Eltern und die Anknüpfung von Reflexionen. Man sieht, dass F länger nicht so viel aus dem Gespräch unter der Stiege hat machen können, als A, geschweige denn S (M, Q). Auch sonst sieht man aus dem Gedichte; dass der Verfasser von F, dessen Hauptstärke in breitgetretenen religiösen Reflexionen zu liegen scheint, kein sehr poetisch begabter Mann ist.

Den dritten "bräutlichen" Zug, das Beilager im Tode, hat F mit A gemein. Hier trennen sich also wiederum F und S.

Mit A und S hat F noch einen vierten Zug gemein, nämlich das Glockenläuten beim Tode des ALEXIUS, freilich in etwas anderem Zusammenhange, und mit S allein gemein, das Auftreten von Engeln, welche die Seele des Heiligen in den Himmel tragen. Cf. F. v. 1270.

"Die heiligen engel kâmen  
Sin reine sêle nâmen  
Unt fuortens froliche  
Ins ewige rîche."

S. v. 1058 ff.

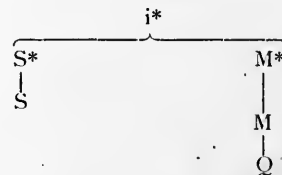
"Et des sains anges vit la pourcession  
Qui portent l'ame cantant nostre signour."

Die bisher betrachteten Züge von F, die A und S gemeinsam sind, waren in  $x$ , ihrer Quelle, vorhanden. In dieser Quelle war

aber auch, freilich noch nicht ganz durchgeführt, sondern wie bei S, die Uebergabe des Briefes an die Braut. In F haben wir dagegen noch die Uebergabe an den Papst; ein Umstand, der auf eine ältere Auffassung der Sage in F hinweist, als die in  $x$  vorhandene. Noch folgendes ist zu beachten. Gemeinsam hat F mit L das Fehlen der Turteltaube und des Trauersacks. A hat diesen Zug aus den Bollandisten entnommen und S aus P, sodass es möglich, sogar wahrscheinlich ist, dass die Quelle von A und S,  $x$ , den Zug nicht hatte, also  $x$  mit F hier übereinstimmte. Mit  $x$  hat dafür F nicht gemein das Dienen des ALEXIUS am Kaiserlichen Hofe; dieser Zug kann aber durch die grosse Ausdehnung, welche der Schulbesuch des ALEXIUS in F nimmt (v. 92-246!) verwischt worden sein.

Nach allem diesem wäre es immer noch möglich, dass F ebenso wie L und S von  $x$  abhängig wäre. Entnommen hätte es aus  $x$ , wie L und S:

1. Die grössere Rolle der Braut in der Brautnacht.
2. Das Gespräch unter der Stiege.
3. Das Glockenläuten und die Engel.
4. Das Fehlen des Vergleichs mit der Turteltaube, und des Trauersacks.
5. Das Beilager im Tode, das auch in  $x$  wenigstens *angedeutet* sein musste. Denn es findet sich in L, und wenn auch nicht in S selbst, so doch in Q, das von S stammt, angedeutet. Nach dem Hendschriftenschema von G. PARIS sehen wir, dass S sich folgendermassen zu M und Q verhält:



Es kann also ganz gut in  $x$  ein Zug gestanden haben der in M und Q übergang, ohne in S zu übergehen. Wenn nun in  $x$  der Umstand trocken berichtet war, dass die Braut mit ALEXIUS begraben wurde, kann dies in Q übergegangen sein, ohne durch S zu gehen.

\*  $j$  ist die franz. Quelle von S und M; S\* und M\* ältere Hs.

Durch M wird es auch gegangen sein; es lässt sich freilich nicht mehr controliren, denn gerade an dieser Stelle ist die Hs. arg corrupt.\* Gerade nach den Worten:

Vait s'ent li pueles, et li père et li mère  
Et li puchiele onkes ne desevrèrent . . . . .,

bricht die Hs. ab; erst zu Schluss kommen noch Gebete; es ist aber anzunehmen, dass M dasselbe gehabt habe, als B, das ihm stets treu folgt, also: "Avecguez son segnieur fu la bele enterrée." So hätten wir denn den Zug durch *x*, M, Q bewahrt. S hätte ihn verwischt, nur L hätte ihn ausgebeutet, und wenn F von *x* abhängt, ebenfalls. Aber ein anderer Umstand lässt uns *x* nicht für die Quelle von F annehmen:

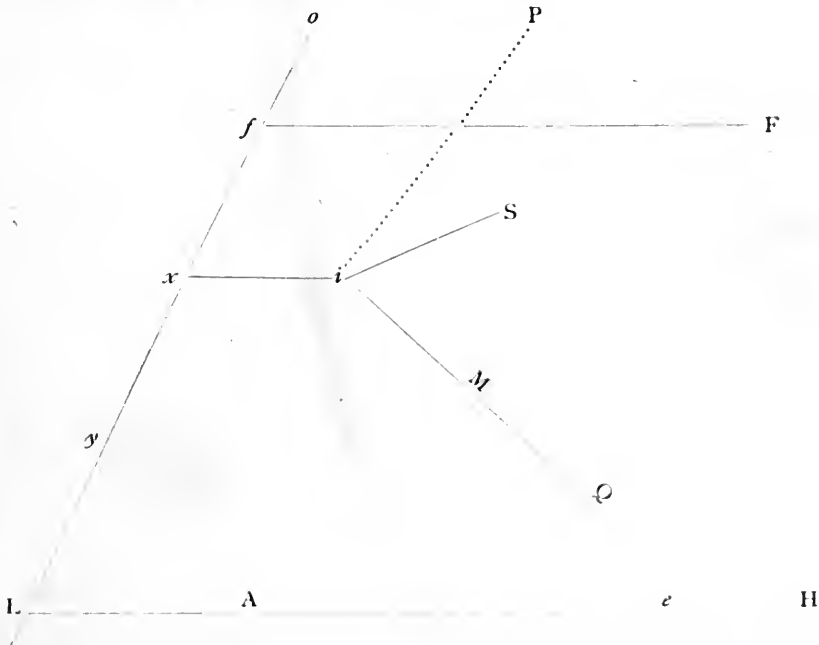
1. Wäre es wunderbar, dass F den Zug der Uebergabe des Briefes an die Braut ganz verwischt hätte. Freilich liesse sich denken, dass F als kirchlich sehr strenge Bearbeitung die Zurücksetzung des Papstes als ungehörig empfand.

2. Viel schwerwiegender ist aber, dass F, obgleich sie so kirchlich ist und Bibelsprüche, Citate und Gleichnisse überall anwendet, die Pilgerschaft des ALEXIUS nach Jerusalem, welche *x* und die von *x* abhängigen Bearbeitungen alle haben, nicht besitzt. Dieser Umstand stösst die Annahme einer Abhängigkeit F's von *x* geradezu um. Denn es ist

\*Cf. G. PARIS in Anmerkung zu v. 1251 "A partir de ce vers le poème est tronqué de la façon la plus violente."

nicht denkbar, dass eine so kirchliche Bearbeitung dies übergangen hätte, wenn sie *x* gekannt hätte.

Es ist vielmehr Folgendes anzunehmen: F gehört einer älteren Fassung der Brautlegende an, welche die Braut in der Brautnacht, im Gespräch und im gemeinsamen Begraben hervorhebt, aber noch nicht in der Uebergabe des Briefes, und zugleich weder die Erwähnung Jerusalems, noch der Turteltaube und des Sackes enthält. F ist aber wiederum nicht die *directe* Quelle von *x*, denn sonst müsste *x* das von F ausgeführte Beilager im Grabe mit herübergenommen haben. Quelle von *x* ist bloss die Quelle von F, die wir *f* nennen, welche nur die später in *x* und Q sich wieder findende Andeutung des gemeinsamen Begrabens hatte. Diesen Zug hat dann F selbstständig weiter ausgeführt. Soviel Phantasie kann man F zutrauen. Es ist ganz in derselben hölzernen Art geschehn, wie F den Schulbesuch des ALEXIUS schildert. So hätten wir denn folgendes Schema für die bräutliche Legende.—Es mag vorläufig vor *f* noch eine andere die bräutlichen Züge im Keime enthaltende Bearbeitung *o* (Original) angenommen werden. Wegen der grossen sonstigen Verschiedenheiten von L und *x* wäre es vielleicht gerathen eine Zwischenbearbeitung *y* einzuschieben, die z. B. Pisa and Lucca eingeführt hätte. Zwischen *x* und S, M, Q muss *i* die franz-Quelle kommen; *x* ist lateinisch.



So hätten wir denn die Entwicklung der bräutlichen Richtung bis zu einem gewissen Grade zu verfolgen vermocht. Sollte es uns nicht bei gründlicher Prüfung möglich werden, die *Keime* dieser Richtung noch zu entdecken? Wir haben schon oben gesehen, dass S auf P zurückgeht, d. h. *i*, die frz. Bearbeitung, welche S, M, Q zu Grunde liegt. Könnten nicht in P im Keime die Züge sich vorfinden, welche später mehr entwickelt worden? Lasst uns diese Spur verfolgen.

Wenn P auf den ersten Blick gerade so zu erzählen scheint, wie die Bollandistenbearbeitung, und weder den Brief an die Braut übergehen lässt, noch das Beilager im Tode, noch die Pilgerfahrt nach Jerusalem berichtet, so fällt uns doch auf, dass im Vergleich zu den anderen Gedichten, welche von der Bollandistenbearbeitung abhängen, die Brautnacht eingehender und zwar in demselben Gedankengange erzählt wird, wie wir sie bei F finden: Auch hier kommt schon das Bett in Betracht. ALEXIUS betet zu Gott, er möchte ihn standhaft bleiben lassen. Als beide nun allein im Zimmer sind, schildert er seiner Braut die Nichtigkeit des menschlichen Lebens und fordert sie auf, Jesum Christum zum Bräutigam zu nehmen. Derauf gibt er ihr seinen Ring und Gürtel und verlässt sie.— Die Braut spielt hier noch keine thätige Rolle, aber das Auftreten des ALEXIUS ist in seinen Grundzügen dasselbe wie in F. Das Gespräch unter der Treppe ist zwar noch nicht ausgeführt, aber, während die Bollandistenbearbeitung und die von ihr abhängigen Gedichte meist gar nicht die Möglichkeit eines derartigen Verkehrs zwischen ALEXIUS und Braut und Eltern vermuthen und an dieser Stelle schweigen, weist P, zwar noch negativ, aber doch ausdrücklich darauf hin, dass ein solcher Verkehr nicht stattfand. Man vergl. Str. 48, wo P erzählt: "Oft sahen ihn Vater und Mutter, und seine Braut. Aber *nie* sprachen sie ihn je an, und *er* sagte ihnen *nicht*, und *sie* fragten ihn *nicht*, wer er wäre und aus welchem Lande er stamme." Gerade die hier als *nicht* geschehen angeführten Momente, sind später bearbeitet worden, und man kommt auf eine Vermuthung, die nicht allzu unwahrscheinlich sein dürfte. Der Dichter, der diese Zeilen las, musste sich

denken, dass eine Scene zwischen Eltern, Braut und Pilger viel packender auf seine Zuhörer wirken würde, als die blosser Erwähnung, dass eine solche nicht stattfand, und so wurde denn die negative Erwähnung von P die Quelle des Gesprächs zwischen Braut und Pilger.

So haben wir denn in P die Keime zweier der wichtigsten Züge der bräutlichen Legende gefunden, die Hervorhebung der Brautnacht und der Hinweis auf ein Verhältniss der Braut und des ALEXIUS, unter der Treppe des väterlichen Hauses. Die Schilderung des gemeinsamen Begrabens hat P noch nicht. Ihn wird demnach die Quelle von F eingeführt haben.

Noch andere als diese speziell "bräutlichen" Züge hat P mit der "bräutlichen" Legende gemein. Wie in allen besprochenen Gedichten fehlt auch in P, im Gegensatz zur Bollandistenbearbeitung und den von ihr abhängigen Gedichten, die Erwähnung der 3000 in Seide gekleideten Diener, die an EUPHEMIANS Hofe aufwarten, die Geistlichen, Wittwen und Waisen, die EUPHEMIAN beherbergt, das Keuschheitsgelübde der Eltern nach der Geburt des ALEXIUS, und mehrere andere nicht so wichtige Züge. Vorhanden ist dagegen in der ganzen Reihe von P nach H der Dienst des ALEXIUS beim Kaiser (über F siehe oben). Auch hat P mit L, A, S, M, Q den Umstand gemein, dass ALEXIUS seinen Vater auf der Strasse antrifft, wie er gerade von der Kirche, und nicht vom Palaste (wie die anderen Gedichte sagen), zurückkommt.

Auch der einfache Satz, der bei P vorkommt, als die Heirath des ALEXIUS bestimmt wird:

Noument le terme de lor asemblement,

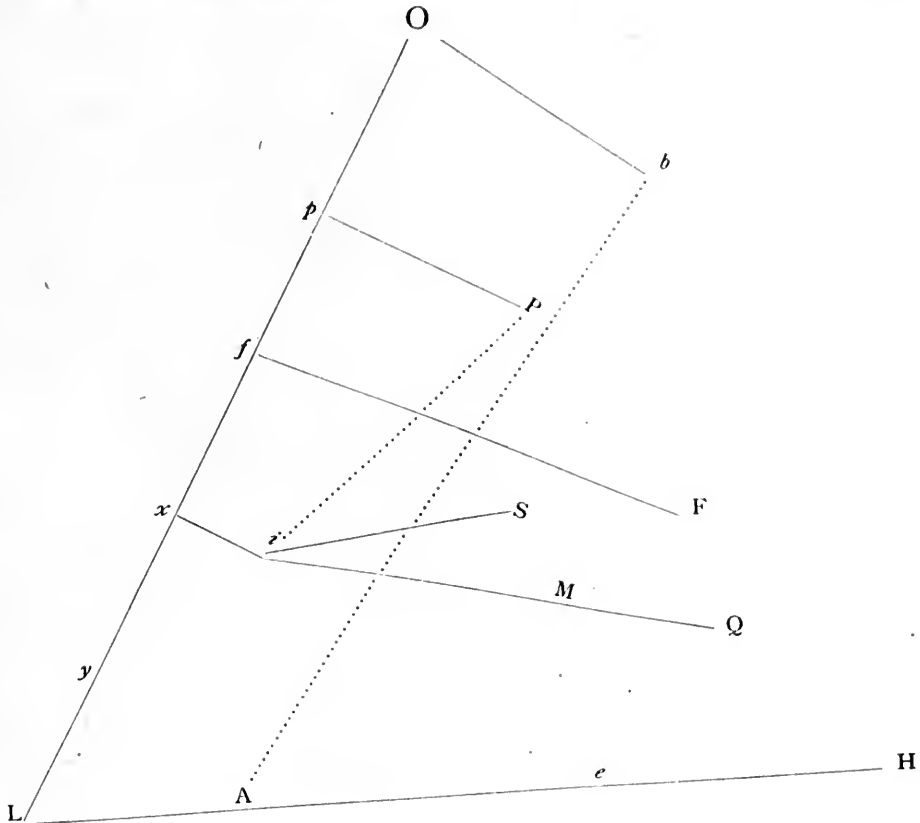
ist in L beinahe wörtlich als "ponitur dies celebritati nuptiarum" wiedergegeben.—Den Vergleich mit der Turteltaube und den Trauersack, den P hat, und S direct aus P entnommen hat, A direct aus der Bollandistenbearbeitung, wird die Quelle von F verloren haben, denn es tritt nicht in F auf und ebensowenig in L.

Nach alle dem dürften wir die Quelle von P, die wir *p* nennen wollen, als über *f* stehend annehmen, und erhalten also statt *o* im obigen



Schema *p*, und davon abhängig *P*. *P* dürfte überhaupt eine der ältesten Quellen der Sage sein, und mit der Bollandistenbearbei-

tung (*b*) ungefähr auf gleicher Stufe stehen. Demnach hat unser Schema endgültig folgende Gestalt:



Wir sehen also, dass von den ältesten Zeiten an, vom 11ten Jahrhundert, wo *P* entstand, bis zum Jahre 1488, wo *H* das Licht der Welt erblickte, die "bräutliche" Tendenz in der Legende des h. ALEXIUS sich immer weiter entwickelte. Aus der ursprünglichen schlichten Legende suchte man im Laufe der Zeit durch die Hervorhebung der Rolle einer Frau und durch die Hineinflechtung erotischer Momente in den legendarischen Stoff einen packenden Roman zu machen. Es darf dies nicht Wunder nehmen, denn es ist dies eine Thatsache, die sich in der Geschichte der mittelalterlichen Litteratur tausendfach wiederholt. Die ältere Zeit kennt nur strenge,

schlichte Motive. In den Volksepen spielt die Liebe noch keine Rolle. In den Kunstepen eines CHRESTIENS VON TROYES bestehen die Ritter zahllose galante Abenteuer. Wie mit den Epen, so ist es auch mit unserer Legende geworden. Der ascetische Heilige, der ursprünglich nur der göttlichen Inspiration folgte, seine Braut nach kurzer und trockener Ermahnung verliess, nie wieder in Beziehung zu ihr trat und der einzigen Autorität, die er anerkannte, der kirchlichen, sein letztes Vermächtniss anvertraute, wurde in Folge der romanhaften Tendenz späterer Zeiten, schon in der Brautnacht in dramatische Situationen gebracht, lernte während seiner

Dulderzeit im Hause seines Vaters die ganze Tiefe der Liebe seiner Braut kennen, und noch im Tode musste er als galanter Ritter seiner Dame den Brief übergeben, in dem er sein ganzes Leben aufgeschrieben, und einige Zeit nachher im Grabe ihr den Platz an seiner Seite einräumen, den er ihr während seines Lebens versagt hatte.

HEINRICH SCHNEEGANS.

Genoa, Italy.

#### ORIGIN OF THE NAME 'CANADA.'

In that "orgie enfumée, ripaille bourgeoise," as SAINT-BEUVE calls the 'Vie de Gargantua et de Pantagruel,'<sup>1</sup> every student of Middle French literature will remember a wonderful scene where RABELAIS mounts his hero upon an enormous mare, presented to Grandgousier by Prince Fayoles, fourth king of Numidia. On the journey through the thirty leagues of forest about Orleans, the poor beasts (donkeys, horses, etc.) in the caravan composed of GARGANTUA's attendants were so harassed and tormented by gad-flies that his *jument* finally determines to avenge the company: elle desguaine sa queue, et, si bien s'escarmouchant, les esmoucha, qu'elle en abbatit tout le bois, a tords, a travers, de ça, de la, par cy, par la, de long, de large, dessus, dessous abbatit bois come ung fauscheur faict d'herbes. . . . Quoy voyant GARGANTUA, y print plaisir bien grand, sans autrement s'en vanter, et dist a ses gens: Je trouve *beau ce*. Dont feut depuis appelé ce pays La Beauce.<sup>2</sup>

A hardly less fanciful origin, though not fraught with any such wholesale destruction of nature, has been assigned to the geographical name Canada, and, strangely enough, cosmographers and geographers up to within a recent date have not been unwilling to give a certain credence both to the composite character of the name and to the mode in which it arose. According to a recent lecturer on Geography at the Collège de France, it was FATHER HENNEPIN and LA POTHERIE that

<sup>1</sup>SAINTE-BEUVE, *Tableau de la poésie française au XVII<sup>e</sup> siècle*, Tome I, p. 339.

<sup>2</sup>*Œuvres de Rabelais, édition variorum*, par ESMANGART et JOHANNEAU. Paris, 1823. Tome premier, pp. 315-317 (Livre I, Chap. 16).

relate how the Spanish came to Canada about the time it was discovered by CABOT (1497), and finding there nothing but a desert and ice-bound mountains, instead of the gold fields for which they sought, they withdrew crying out meanwhile: *Acá Nada!* Here nothing! This expression (*ce mot*, as the writer naively puts it) altered, and repeated later to the French by the natives, was taken for the name of the country itself.<sup>3</sup> The only variation of this popular etymology which I have been able to find is that given, "according to most writers," by JOHN BARROW:<sup>4</sup> "When the Portuguese first ascended the river (St. Lawrence) under the idea that it was a strait, through which a passage to the Indies might be discovered—on arriving at the point where they ascertained that it was *not* a strait, but a river, they, with all the emphasis of disappointed hopes, exclaimed repeatedly, *Cá, nada!*—(Here nothing!) which words caught the attention of the natives and were remembered and repeated by them on seeing other Europeans, under JACQUES CARTIER, arrive in 1534—but CARTIER mistakes the object of the Portuguese to have been gold mines . . . and, if the Portuguese account be true, he also mistook the exclamation of *Cá* (sic) *nada* for the name of the country.

It was evidently from this account that SALVERTE<sup>5</sup> takes his suggestion, attributing the origin of the word to the Portuguese, since none of the lexicographers of his time mention the Portuguese at all in this connection, but to the Spaniards do they assign the honor of having given the occasion for this whimsical appellation. Thus, for example, NOËL et CARPENTIER (1833),<sup>6</sup> the Société de Savans in their *Encyclopédie* (1834),<sup>7</sup> BOUILLET in his

<sup>3</sup>Choix de Lectures de Géographie par L. LANIER. Amérique. Paris, Belin et fils, 1883, p. 53.

<sup>4</sup>A chronological history of Voyages into the Arctic Regions undertaken chiefly for the purpose of discovering a North-East, North-West or Polar Passage between the Atlantic and Pacific . . . by JOHN BARROW, F. R. S. London, 1818, p. 43.

<sup>5</sup>Essai historique (1824), Vol. II, p. 295.

<sup>6</sup>Nouveau dictionnaire des origines, inventions et découvertes. Par NOËL et CARPENTIER; seconde édition par PUISSANT fils. Tome I, p. 205.

<sup>7</sup>Encyclopédie des gens du Monde. Répertoire universel des sciences, des lettres et des arts. Paris, 1834. Tome quatrième, p. 593.

Dictionnaire universel (1876), who unites the two vocables and writes wisely about *ce mot ACA NADA*;<sup>8</sup> the Paris-Amsterdam Dictionary of a hundred years before (1776),<sup>9</sup> and VIVIEN DE SAINT-MARTIN (1879),<sup>10</sup> who, however, calls the etymology *plus que fantaisiste* which assigns the origin of the name to so fortuitous a circumstance as this theory pre-supposes. Outside of this traditional source, with reference to which both Spaniards and Portuguese have been quoted, there exist three distinct theories as to the origin of the word; namely, 1. The river Canada (meaning the St. Lawrence) gave the name to the country, 2. From the small province of Canada, the designation was extended to the whole valley of the St. Lawrence and 3. The term is of Indian origin, meaning in Iroquois "a village." The first evidence, so far as I am aware, of the St. Lawrence having been called "Canada," is to be found in Lescarbot's history, of 1612:<sup>11</sup> "Et pour le regard du nom Canada tout célébré en l'Europe, c'est proprement l'appellation de l'une et de l'autre rive de cette grande riviere, à laquelle on a donné le nom de Canada, comme au fleuve de l'Inde le nom du peuple et de la province qu'il arrose," and this restriction of the term to designate the river, I apprehend, rests upon a simple misunderstanding. JACQUES CARTIER knows nothing of any such name in the 'Recit' (1545) of his second voyage.<sup>12</sup> I have carefully noted every passage in this work where the term is employed and it is evident that he had no idea of at-

<sup>8</sup>Dictionnaire universel d'histoire et de géographie par M. N. BOUILLET. Ouvrage revu et continué par A. CHASSANG, Nouvelle édition (vingt-cinquième); Paris, 1876, p. 327.

<sup>9</sup>Nouveau Dictionnaire pour servir de supplément aux Dictionnaires des sciences, des arts et des métiers par M. . . Paris, Amsterdam, 1776. Folio. Tome II, pp. 165-66.

<sup>10</sup>Nouveau Dictionnaire de Géographie universelle par M. VIVIEN DE SAINT-MARTIN. Paris, 1879. Tome I, pp. 593-598.

<sup>11</sup>Histoire de la Nouvelle France par MARC LESCARBOT. Paris, 1612. Tross-edition, vol. I, pp. 221-22.

<sup>12</sup>The full title runs: Brief recit, & succincte narration, de la Navigation faicte es yfles de Canada, Hochelaga & Saguenay & autres, avec particuliers meurs, langage, & ceremonies des habitans d'icelles: fort delectable veoir. Avec privilege On les vend à Paris au second pillier en la grand salle du Palais, & en la rue neuve Nostredame à l'enseigne de Jescu de France, par Ponce Roffet dict Faucher, & Anthoine le clerc frères, 1345.

tributing this appellation to the body of water now known as the St. Lawrence or to any other stream.

CARTIER arrived off the island of Anticosti on the 10th of August—date of the martyrdom of St. Laurentius, and on which the Catholic church celebrates the fête of this saint, hence it seemed appropriate to the explorer to give this name, 'St. Lawrence,' to the body of water which to-day bears the title: nous nommasmes la dicte baye faintct Laurens (fol. 8 verso). His record of the 12th of August then follows: par le Su d'icelle Ile, (Anticosti) estoit le chemin à aller de Hôguedo ou nous les (sauvages) auions prins lan precedent à Canada: Et que à deux iournees du dict cap & yfle cômenceroit le royaulme de Saguenay à la terre deuers le Nort allant vers le dict Canada . . . le chemin, & cômencement du grât Silenne de Hochelaga & chemin de Canada: le quel alloit toujours en estroiffent iufques à Canada (fol. 9 verso) . . . Nous appareillafmes du dict hable le premier iour de septembre pour aller vers Canada . . . (fol. 11) . . . la riuiere & chemin du royaulme & terre de Saguenay, ainsi que nous a este dict par noz deux sauvages du *pais de Canada*. . . Le lendemain deuxiesme iour du dict septembre, refortismes du dict hable le dicte riuiere pour faire le *chemin vers Canada* (fol. 11 verso) . . . le septiesme iour dudict mois, iour nostre-dame; . . . nous partifmes de la dicte yfle pour aller à mont le dict fleuve, . . . & vinfmes à quatorze yfles qui estoiet distantes de ladicte yfle es Couldres de sept à huit lieues, qui est le *commencement de la terre & prouince de Canada* (fol. 12 verso). The author then goes on (fol. 32) to define more exactly where this province of Canada is situated: "laqle (Saguenay) fort dentre haultes môtaignes, entre dedâs ledict fleuve au par auât q arriue à la puince de Canada, de la hâde deuers le Nort . . . Apres ladicte riuiere est la prouince de Canada . . . Il y a auffi es enuirôs audict Canada dedâs le dict fleuve plusieurs yfles tât grades q petites."

DONNOCONA is called le 'seigneur de Canada' (fol. 13) and his 'demeurance' (fol. 14) is at Stadacona (Quebec); and again (fol. 28) the author speaks of making ready his gallyon, & barques pour retourner à la prouince de

Canada au port de faincte Croix (present St. Charles); still further (fol. 29), in response to an invitation of the Indian chief to visit his village (Quebec): ledict cappitaine avec fes gentilz hommes accompaigne de cinquaint compaignons . . . allerët veoir ledict DONNACONA & fon peuple qui est diftât dou estoient lesdictes nauires d'une lieue: & fe nôm leur demourâce Stadacone.

There cannot be the slightest doubt after these divers statements, intended to represent so varied events, and widely separated, too, in point of time, that the only use to which the name was then applied, was simply to indicate a limited district of country lying along the north bank of the St. Lawrence between the Saguenay and Quebec. Had the river St. Lawrence been so called, there were many occasions in his narrative when the writer would naturally have used it to advantage instead of resorting to the clumsy periphrasis, *le dict fleuve* (fol. 32, fol. 12 verso). Not a single example exists in CARTIER'S account where he refers to the word Canada with any signification other than as a province. Among the Indian words given by him (a list of which follows at the end of his narrative), he has correctly put down Kanata "village," but without the slightest suggestion that the word could be taken as the origin of the name of the province Canada to which he refers so often. The fact, then, I hold as incontestable that CARTIER found the name Canada already in existence as applied to a single province when he arrived at Stadacona (Quebec) in the month of September 1535. Here, then, the question must naturally arise: Was the name original with DONNACONA and his tribe or was it of foreign, that is European, origin? The improbability of its being indigenous for phonetical reasons will be shown later in this investigation. But, setting aside the linguistic considerations that will be adduced further on for a European origin of the word, the question may be fairly asked: Is it *a priori* probable that in a savage land such as JACQUES CARTIER found the banks of the St. Lawrence to be on his first (1534) and second (1535) visits, a European name could have taken such hold as to be commonly used by the natives in so short a time as we are justified

in accepting for the name Canada? Is it reasonable to suppose that this part of the country ever had any other designation? If so, is it likely that all traces of the former native nomenclature should have disappeared? To judge by the analogy of other geographical names found along the coast of Newfoundland and around the Gulf of St. Lawrence by the St. Malo navigator, we are obliged to answer the first question in the affirmative. The CABOTAS (JOHN and SEBASTIAN) discovered *terram primum visam* (Prima Vista) on June 24, 1497. Leaving out of account former visits of the Norsemen to these parts, reaching back 500 years before this, we thus have over a generation (37 years) elapsing between CABOT'S discovery and the arrival of the French under CARTIER. Next after the English headed by CABOT, came the Portuguese and these were followed by the Spanish so that when the French arrived on the eastern coast of America they found a great many places bearing Spanish or Portuguese names. Thus, Newfoundland was *Terra Nova do Bacalhao* (Codfish Island), Labrador was *Terra de Labrador* (The Laborer, or Slave Coast), to which may be added *Cabo do Gado* (Cattle Cape), *Rio da Tormenta* (Storm River) *Bahia das Medas* (Rick Bay), *Monte de Trigo* (Wheat Mountain), etc.<sup>13</sup>

That the name (if the limited district, originally called Canada, ever had a special one) should have disappeared entirely is not surprising; this was the general fate of Indian

<sup>13</sup>Cf. A chronological History of Voyages into the Arctic Regions . . . By JOHN BARROW, F. R. S. London, 1818. p. 38 et seq.

An interesting linguistic study might be made of many of these geographical names that have been subjected, successively, to Spanish, Portuguese, French and English influences, on the coast of Newfoundland. The products resulting from a mixing of so divergent phonetic tendencies as are found here, are often difficult to trace to their original forms; a few French vocables, for example, that have passed through only one of these stages of transformation in their contact with English, will abundantly illustrate the distorted linguistic developments which one meets here at every turn: *Tasse à l'arpent* > TOSTLEJOHN, *Beau Bois* > BOBOY, *Baie de Vieux* > BAY-THE-VIEW, *Lance au Diable* > NANCY JOBBLE, *Baie le Diable* > JABBOULS, *Baie de Li vre* > BAY DELIVER, *Baie d'Espoir* > BAY DESPAIR, *Baie des Boules* > BAY OF BULLS. For many more of these curious compounds, cf. Text-Book of Newfoundland History, by the REV. M. HARVEY. Boston, 1885, p. 67.

names of places for which European or non-native designations were substituted; even much later ones of European fabrication have completely fallen out of the geographical nomenclature of this region: witness the *Baccalaos*, or Codlands, by which title alone Newfoundland and the adjacent islands were long known. ROBERT THORNE, of Bristol, writing from Spain in 1527 (seven years before Cartier's first voyage), knows Labrador only by the appellation *Terre de Labrador*.<sup>14</sup> In the edition of Ptolemy, published at Basel in 1540, little more than one generation (39 years) after Cortereal's expedition, the first map there published is called "Typus orbis Universalis," on which we note in the extreme North of the new world *Terra Nova Sive de Bacalhos*.<sup>15</sup> On the same map, Labrador is marked "Corterati" (name given by CORTERIAL to this part of the country), but even at that time it had been supplanted by the appellation that expressed the adaptability of the natives for labor—Laborador, the "Slave Coast of America." These examples serve to show how names that had for Europeans some personal or historic significance even, would vanish from use and all reminiscence of them disappear; the same tendency is well illustrated in the frequent change of topographical designations for the newer parts of the United States in our early history. Again: in the earliest collection of voyages to the new world: 'Paesi novamente ritrovati et Novo Mondo da Alberico Vesputio Florentino,' published at Vicenza in 1507, no mention is made of native names of countries bordering the Gulf of St. Lawrence.<sup>16</sup> Nay, stranger still, only eleven days after Cortereal's arrival at Lisbon (8th October 1501), the Venetian Ambassador at the Portuguese Court wrote a letter to his brothers in Italy giving them a detailed account of the lands discovered by the navigator, of the inhabitants, some of whom were brought home as slaves, the conditions of life of the country, etc., etc., but he mentions no Indian names of

<sup>14</sup>Cf. A memoir of Sebastian Cabot with a Review of the History of Maritime Discovery. *Second Edition*. London, 1832. p. 57.

<sup>15</sup>Ibidem, p. 246.

<sup>16</sup>I depend for this statement on the 'Memoir of Sebastian Cabot' referred to above, where all such cases would naturally be noted, did they exist.

places: Adjr. VIII del presente (October) arivo qui una de le doe Caravelle quale questo serenissimo Re *lanno passato* mando a scoprire terra verso tramontana Capitaneo Gaspar Corterat: et referissi havere trouato terra ii M. miglia lonzi da qui tra maestro & ponente qual mai per avanti fo cognita ad alcun; . . . credono che sia terra firma la qual continue in una altra terra che lano passato, fo discoperta sotto la tramontana.<sup>17</sup> It is not strange, after these examples, that the native name of Canada, originally so insignificant a province in the complex of the St. Lawrence Communities, should have perished. There was no great staple commodity of commerce, as in Newfoundland even, to keep alive the reminiscence of it.

If we now turn to the lexicographers of the eighteenth century we find mention of Canada from the beginning of the century as a general term applied to a large part of New France. MICHEL-ANTOINE BAUDRAND (1705) calls "Le Canada, Canada, Nova Francia, pays fort étendu de l'Amérique septentrionale . . . On l'appelle *le plus souvent* la Nouvelle France, parcequ'il a été découvert par les François qui le possèdent . . . le Canada propre, Canada Propria, est un pays de l'Amérique septentrionale, assez resseré dans la Nouvelle France, dont il fait partie, et à laquelle il avoit autrefois donné le nom."<sup>18</sup>

According to this testimony, the more usual name in use at that time for the whole country was New France, and it should be borne in mind that the time of writing is only about three generations from the date when this appellation was first given to the country. But further confirmatory evidence that the term Canada was originally applied to a small part only of the valley of the lower St. Lawrence, may be drawn from the geographical and historical treatise of M. CORNEILLE, member of the French Academy, who wrote only three years later (1708) than BAUDRAND: "ce pays porte le nom de Nouvelle France parceque les François qui y sont aujourd'hui au nombre de près de deux cens mille, en occupent la plus considerable partie, et on l'app-

<sup>17</sup>Memoir of Sebastian Cabot, p. 239.

<sup>18</sup>Dictionnaire géographique et historique . . . par MICHEL-ANTOINE BAUDRAND. Paris, De Bats, 1705. Tome I Col. 353.

pelle aussi Canada, à cause que la petite contrée de Canada fut apparemment la première qu'ils découvrirent."<sup>19</sup> Here, however, the extension of the name to the whole country proceeds also from the river, not alone from the limited territory that bore the appellation in the beginning. In speaking of the St. Lawrence (which he calls also Canada) the author shows that his ideas are not clear as to the chorographical relations of this French colony; "Quartier qui la (rivière) découvrit le premier, l'appela Hochelaga (sic!). D'Autres la nommerent Saint Laurant; et ceux du Pays luy donnent le nom de Canada."<sup>20</sup> Then in Tome II, p. 129, he adds: "On le (pays) nomme aussi Canada de la grande riviere de ce nom qui le traverse & on y comprend tout ce qui est aux deux côtes de cette riviere, depuis les Isles qui sont au devant de son embouchûre en la remontant, & depuis les Golfes et Detroits de Davis & de Hudson jusqu'à la Nouvelle Espagne." We have thus already in the beginning of the eighteenth century two distinct lines of tradition crossing each other with reference to the origin of the generic term 'Canada' as applied to New France. But still a generation later (1740), it is to the territory bordering the Gulf of St. Lawrence that tradition points as the birthplace of our modern geographical designation. BRUNZEN DE LA MARTINIÈRE, geographer of Philip V, of Spain, after giving a survey of all the early expeditions to New France and after treating its customs, history, language products and Indian tribes much more extensively and, in certain respects, more accurately than any of his predecessors, adds: "On n'a d'abord donné le nom de Canada qu'aux terres qui bordoient le golfe de St. Laurent et aux deux bords de ce fleuve, jusques vers Tadoussac; & on croit assez communement que ce nom venoit de quelqu'une des nations Sauvages des environs. On l'a depuis étendu peu à peu jusqu'au Mississipi qui le borne à l'ouest; on y a même quelque-

<sup>19</sup>Dictionnaire universel géographique et historique, etc., par M. CORNEILLE, de l'Académie française . . . Paris, Coignard, 1708. Folio. Tome I, p. 461.

<sup>20</sup>Ibidem, p. 495. It is a well-known fact that Hochelaga was the name of the Indian village situated on the site of the present Montreal, a part of which is, thus named to-day.

fois compris la Nouvelle Angleterre & la Nouvelle Belgique, aujourd'hui la Nouvelle York. Mais depuis longtems on ne connoit sous le nom de Canada, que ce qui est proprement la Nouvelle France."<sup>21</sup>

There are two points worthy of special note in this statement: the interesting fact that here for the first time do we find mention of the possible indigenous origin of the name Canada, and that the territory thus named had even then (1740) been long regarded as co-extensive simply with New France. In a work published about twenty years later (1759), the learned compiler, LOUIS MORERI, plagiarizes in an audacious and shameless way the whole of this account by DE LA MARTINIÈRE.<sup>22</sup> His effrontery in thus purloining verbatim from the Royal geographer serves us, however, a good purpose: it shows that the opinion recorded by MORERI's predecessor still continued to be the current view on this subject held by scholars at the middle of the eighteenth century.

The celebrated Dictionnaire de Trevoux, a little more than a decade later (1771), gives a résumé of the suggestions made up to that time concerning the origin and spread of the word under discussion: "Le mot *Canada* est apparemment un mot sauvage, mais dont on ne sait point la signification. On ignore aussi le raison qui le fait donner à ce pays. Quelques-uns croient que ce fut, parceque les sauvages répétoient souvent ce mot Canada quand les François y aborderent. D'autres, parceque c'étoit le nom du fleuve de S. Laurent qui fut donné à tout le pays; & d'autres parceque le petit pays de Canada fut le premier que l'on trouva. Canada est aussi le nom d'un pays particulier compris dans la grande contrée dont nous venons de parler. C'est celui qui est à la droite du fleuve de S. Laurent, vers son embouchure. Il a ce fleuve au nord, au levant le golfe du fleuve S. Laurent, la baie de Chaleurs au midi; au couchant il touche au pays des Etechemins. Cette

<sup>21</sup>Le grand Dictionnaire géographique, historique et critique par M. BRUNZEN DE LA MARTINIÈRE, Géographe de Sa Majesté Catholique Philippe V. Roy des Espagnes & des Indes. Paris, Le Mercier, 1740. Folio. Tome II, p. 83.

<sup>22</sup>Le grand Dictionnaire historique du MORERI (LOUIS). Paris, 1759. Tome III, p. 118.

presqu'île est le Canada propre, qui, à ce que l'on prétend, a donné son nom à tout le pays qui est derrière, & au fleuve de S. Laurent. On donne encore ce nom à la grande rivière de Canada; mais il est peu en usage aujourd'hui & l'on dit toujours le fleuve de S. Laurent."<sup>23</sup>

Three theories, then, were held during the eighteenth century as to the origin of the word Canada: two of them, the Indian and river theories seem not to have had general acceptance, while the third, the extension of the name from a limited district on the lower St. Lawrence to the whole country, was commonly believed. If we now jump fifty years and come down to the end of the first quarter of our century, we find, curiously enough, a meaning given to the word that savors of genuine folk-etymology though it is a conscious product. EUSÈBE SALVERTE in his 'Essai historique, etc.' (1824) accepts the indigenous source: "Dans la langue canadienne, Canada signifiait 'ville, assemblage de maisons;' de ce mot, que les indigènes répétaient aux navigateurs européens, sans doute à l'aspect de chacun de leurs hameaux, nous avons fait le nom d'une vaste contrée;"<sup>24</sup> and the celebrated historian of Canada, GARNEAU, follows (1845) with the categorical statement: "Le nom de Canada, donné ici par les Indigènes à une partie du pays à la totalité duquel il s'étend maintenant, ne permet point d'avoir de doutes [?] sur son étymologie. L'on doit donc rejeter les hypothèses de ceux qui veulent lui donner une origine européenne. L'on sait du reste que ce mot signifie, en dialecte indien, amas de Cabanes, village."<sup>25</sup>

Linguistic considerations alone are strong enough to justify us in assigning to the proper name Canada a directly southwest Romance origin, had we no confirmatory historic evidence to adduce in support of the proposition. The mere fact of the existence of a popular etymology (cá nada, or acá nada), however,

<sup>23</sup>Dictionnaire universel François-Latin vulgairement appelé Dictionnaire de Trevoux. Paris, 1771. Folio. Tome II, p. 198.

<sup>24</sup>Essai historique et philosophique sur les noms d'hommes de peuples et de lieux par EUSEBE SALVERTE. Paris, 1824. 80, 2 vols. Vol. II, p. 250.

<sup>25</sup>Histoire du Canada par I. GARNEAU. Québec, Aubin, 1845. Tome I, p. 64.

points *a priori* to a supposed connection between the designation of this part of the new world and the early southwest European discoverers. But leaving out of account this arbitrary and fanciful composition as too trivial for serious notice, we have left two hypotheses that merit a close examination: *a*, That the name is of Indian origin; *b*, That it is a Spanish or Portuguese term, which, in its general signification, was originally applied to a part, and only a very small part, too, of the present Dominion of Canada, or even of La Nouvelle France.

I have purposely stated the Indian theory first, because of the confidence with which the indigenous origin of the word has recently been maintained by scholars of high repute and because it is much easier on linguistic grounds to refute than to establish with certainty to which of the two languages mentioned above (Spanish or Portuguese) the name belongs; for, while the phonetic constitution of the word in the former case is sufficient to condemn it, in the latter, the difference of form is so slightly marked that we shall have to appeal to historic evidence to support our position.

The celebrated ABBÉ CVOQ in his 'Lexique de la Langue iroquoise' sub voce *kanata*, 'ville,' 'village,' adds with a conviction strengthened by more than a dozen years since he had first expressed the opinion: "De là le nom de Canada auquel on a voulu, tout récemment encore, mais toujours sans fondement solide, assigner une autre étymologie."<sup>26</sup> He here calls attention in a foot-note to the same view expressed by him in a work written several years before against M. RENAN:<sup>27</sup> Cette opinion se trouve encore confirmé par le nom de Canadaquois que se donnaient à eux-mêmes . . . les sauvages de Gaspé et de la Baie des Chaleurs, non moins que ceux des deux rives du fleuve Saint Laurent. Il ne faut voir en effet dans le mot Canadaquois qu'une simple altération du locatif iroquois Kanatakon, 'au village,' 'dans le village,'

<sup>26</sup>Lexique de la langue iroquoise avec notes et appendices par J. A. CVOQ, Prêtre de Saint-Supplice. Montréal, Chapleau & Fils, 1882. p. 10.

<sup>27</sup>Jugement erroné de M. ERNEST RENAN sur les langues sauvages d'Amérique. Montréal, Dawson Brothers, 1869, p. 103.



beaucoup plus frequemment employé que son primitif *canata*, 'village.' Ma pensée est donc que Canada vient de Kanata."<sup>28</sup>

At the end of the 'Lexique' just mentioned is appended a bibliographical study by the ABBÉ NANTEL, in which (p. 232) he adopts the derivation suggested and defended by CUOQ: "Kanata, 'amas de cabanes,' nous a donné le nom de notre pays, Canada."

The reverend PÈRE LACOMBE, under the general heading 'Etymology,' of his *Cri Dictionary*,<sup>29</sup> observes: "Canada pour Konata, dont les montagnois de Labrador et tous les cris se servent pour dire: sans propos, sans raison, sans dessein, gratis. Note: Il est assez probable que les premiers explorateurs du Canada ne pouvant se faire comprendre que par signes, aient pris pour le nom de la Contrée, ce mot, qu'ils entendaient répéter si souvent aux sauvages qui s'en servent continuellement;" and he adds sub voce Canada "c'est le mot banale de la langue crise."

The first thing that strikes us in glancing at the word, in the phonetic shape which it presents, is its absolutely non-French character: the existence of the initial velar guttural *c*, of the intervocalic *d*, of the *a* throughout, but on the other hand, of its entire conformity, phonetically, to Spanish and Portuguese types; as, for example, to the Portuguese *Barbada* (Barbadoes), to the Spanish *Florida*. These forms will be considered later; let us first notice the Cri-Iroquois Kanata, with reference to which, if I mistake not, CUOQ's theory will have to be rejected on his own ground.

In the *American Journal of Philology* Vol. VIII, pp. 147-48, I have quoted CUOQ as showing conclusively that the Indian word for the Supreme Being is *Manito*, not *Maneto* or *Monedo*, as SCHOOLCRAFT has maintained, since it is not thus given in any of the native dialects. Now, on analogy with this form, precisely the same objection may be raised against *Kanata* > *Kanada* (Canada); in fact, aboriginal words adopted by the French keep their full form, so that not only the voicing of inter-

<sup>28</sup>This idea is taken directly from LESBARBOT, Vol. 1, pp. 221-222: "... toutefois les peuples de *Gachepé* et de la baie de Chaleur, ... se disent *Canadocoa* (ils prononcent ainsi), c'est à dire Canadaquois, comme nous disons Souriquois, et Iriquois . . . ."

<sup>29</sup>Dictionnaire et grammaire de la langue des Cris par le REV. PÈRE ALBERT LACOMBE, Ptre., Montréal, 1874. p. 706.

vocalic mutes would be anomalous, but also the change even of initial graphic sign *K* > *C* would be irregular, according to the learned CUOQ's transcription. Though only a few vocables of the savage idioms have been permanently naturalized in the Gallic speech of Canada,<sup>30</sup> yet we can fortunately cite some half a dozen which show beyond question what the usage was with reference to intervocalic *t*. In *matachias*<sup>31</sup> (rassades) we have exactly the same phonetic conditions (*a+t+a*) as in the word under discussion, the difference of accent (if there was any) evidently not affecting the final result. Again, in *mitasse*<sup>32</sup> (legging), *sagamité* (bouillie de maïs),<sup>33</sup> *succotash* (green corn and beans boiled together)<sup>34</sup> *otoka* (canneberge)<sup>35</sup> we have the phonetic surroundings of this *t* varied by light and dark vowels (*i-a*, *i-é*, *o-a*, *o-o*) and yet its quality is in no way influenced by the changed relations and, so far as we are able to judge, there is not the slightest tendency in these varying modal conditions to pass into the voiced state. According to mere form, then, irrespective of the positive and forcible considerations that tend to fix a totally different etymon for the geographical term Canada, we may eliminate the present favorite Indian etymology from our discussion. We thus have left the probable southwest Romance source of the term, which it is now necessary to examine from a double point of view; viz., that of the Spanish and that of the Portuguese. So far as I am aware, no other theory as to the origin of the term has been advanced outside of these two: the Indian and Spanish (or Portuguese), and while it is comparatively easy to refute the former (the Indian) and show the name to be without doubt of southwest Romance origin, yet it becomes difficult to establish with certainty as to which of these two languages, Spanish or Portuguese, it must be assigned. We need only mention the fact that the word is employed as a common noun in both Spanish and Portuguese and that it plays an important rôle, when used alone in the singular, in the plural, or when found in composita, for the designation of

<sup>30</sup>Cf. Article referred to in *Am. Journal of Philology*, p. 147.

<sup>31</sup> *Ibidem*, p. 148. <sup>32</sup> *Ibidem*, p. 149. <sup>33</sup> *Ibidem*, p. 150.

<sup>34</sup> *Ibidem*, p. 338. <sup>35</sup> *Ibidem*, p. 338.

topographical sites. This original use of the term to denote general ideas which are embodied in the root and which have been afterwards circumscribed within a limited circle to indicate special qualities, is noted in the Portuguese as contrasted with the Spanish. In the latter, the generic substantive *Canada* must, as a rule, be followed by some restrictive term (*Cañada la Zarza*, *Cañada Pajares*, etc.) while in the former the differentiation of special (proper) and common substantival signification is produced without periphrasis by simple specialization of meaning.

If we consider the termination *-ada* only we have no means of determining whether the word is Spanish or Portuguese, since the Latin *-atum* ending gives us the same phonetic product *-ado*, for both of these languages. These creations were originally adjectives in participial form denoting possession, and developed out of substantives.<sup>36</sup> The feminine nouns of like formation denote, as DIEZ observes, "eine menge oder fülle," but I would prefer to consider *Canada* an adjective used as a noun, just as we have it in *Florida* (*terra florida*) and *Barbada* (*Ihla barbada*). Displacement of accent is necessary to adapt the word to the laws of English pronunciation. The origin of the root *can* is, of course, the Latin *canna* (a reed), which gives regularly in Spanish *Cañ-ada*, the common term for "glade." In modern Portuguese, *can-ada* denotes 1. a measure for liquids, of little more than a liter, 2. a path. Both of these are evidently transferred meanings representing simply the idea of fulness as predicated of the primitive *canna*, used in the same sense as we have just seen it in Latin. For the old language, we find a meaning assigned to it by BARBOSA DE PINHO LEAL that suits our present purpose better than the modern signification: "Canada, Portuguez antigo, passagem ou caminho por entre paredes ou logares ermos e escusos, isto é, por onde costuma passar pouca gente."<sup>37</sup>

<sup>36</sup>Cf. DIEZ *Grammatik*<sup>5</sup>, p. 664.

<sup>37</sup>Portugal Antigo e moderno. Dicionario geographico, estatistico, cronographico, heraldico, archeologico, historico, biographico e etymologico de todas as cidades, villas e frequenzias de Portugal por AUGUSTO SOARES D'AZEVEDO BARBOSA DE PINHO LEAL, Lisboa, Moreira & companhia, 1874. Tome I, p. 162.

But it is the application of the word to certain peculiar and characteristic features of landscape as found by DR. BURMEISTER in the Argentine Republic that we would recognise the original meaning of the term: "Enfin on appelle Canadas tous les bas-fonds de grande étendue dans lesquels sont disséminés des groupes de roseaux. Ils peuvent être traversés par un ruisseau, et constituent dans leur ensemble de bon pâturages très-propres à l'élève du bétail.—Ces endroits humides dans la pampa ne forment qu'une très-minime partie de sa surface et n'en modifient le caractère que d'une façon accessoire."<sup>38</sup> It will be observed that the word here still belongs to the wide circle of descriptive technical expression and that it bears in its application a conscious reflex of its original meaning.

Here furthermore is already a more limited use of the term than that which was found in the broad sense of *canada*, meaning a "glade" or "dell" in general, as seen above. But between these two words a discrepancy is noted in the graphic signs which we must clear up before going further. Latin geminated *n* (*n+n*) gives regularly in Spanish the palatalized *n+y* (*ñ*): año (*annum*) caña (*canam*), gañir (*gaunire*), paño (*pannum*), cañamo (*cannabis*), etc., and the corresponding forms in Portuguese are: anno, gånir, panno, canna, canamo, that is, here the simple dental *n* represents the Latin *nn* without a trace of mouililation: the geminated forms kept in the modern idiom are mere graphic variations, since the double *n* does not affect the pronunciation.<sup>39</sup>

In form, then, *canada* follows the Portuguese rule; in signification, the Spanish derivative from Latin *canna*. To which of these languages, now, are we to assign the root *can* as

<sup>38</sup>Description physique de la République Argentine par le Dr. H. BURMEISTER, traduite de l'allemand par E. MAUPAS, Paris, Savy, Tome 1, p. 162.

<sup>39</sup>Choix de Lectures de Géographie par L. LANIER. Améri- que. Paris, Belin et fils, 1883, p. 53.

<sup>39</sup>In a recent monograph entitled: 'Bases da Orthografia Portuguesa por A. R. GONÇALVES VIANNA e G. DE VASCONCELOS ABREU' (Lisboa, 1885), it is proposed to reform Portuguese orthography by leaving out "os simbolos graficos sem valor. São eles as consoantes dobradas ou grupas de consoantes não proferidas e sem influencia na modulação antecedenté."

it exists in our Can-ada? I have no hesitation in pronouncing for the Spanish, though the phonetic constitution of the stem would point rather to a Portuguese source. Preservation of the medial intervocalic *n* is not a general rule in the latter language (cf. *pessoa* (persona), *cadeia* (catena), *boa* (bona)<sup>40</sup> though it is natural that the double Latin *n* reduced to monophthong should stick just as in *canamo* and *ganir*, cited above; on the other hand, so far as the pronunciation of the palatalized *n* (*ñ*) of the Spanish is concerned, the native dialect might have reproduced it according to CUOQ's transcription: French *crinidre*: Krinier.<sup>41</sup> But it is probable that we have here a simple non-palatalized product for Latin *nn* such as belonged to the older period of the Spanish language; for example, *delinar* for *deliñar*, *cana* as differentiated form (Scheideform) for *caña*, *pena* as differentiated form for *peña*, *dominar* alongside of *domeñar*, *ordinar* alongside of *ordeñar*.<sup>42</sup> Again: the extensive use in Spain, as opposed to Portugal, of the word *canada* or *cañada* as a geographical designation, would argue in favor of the probable origin of the name on Spanish soil; and, furthermore, the continuation of the traditional nomenclature in the Argentine Republic, where it is used to mark riparian districts not essentially differing from certain parts of the valley of the St. Lawrence. Not less than fifty names of places, common and specially geographical, bear to-day in Spain this characteristically generic designation, either alone, or in combination with some attributive word, or words, that serve to modify its broader meaning and cause it to represent distinctive natural features, or to perpetuate some historic relation, of a given locality. Among the numerous periphrases of this kind may be cited such creations as the following: *Cañada de San Pedro*, *Cañada y Pesquera*, *Cañadilla* (diminutive) *de ortigo*, *Cañada vellida*, *Cañada-jungosa*, *Cañada-Vedija*, *la Cañada aldea*, *Cañada Rincon*, *Cañada Pastores*, etc. The

<sup>40</sup>REINHARDTSTOETTNER, Grammatik der Portugiesischen Sprache. pp. 62-63.

<sup>41</sup>Études philologiques sur quelques langues sauvages. pp. 62-63.

<sup>42</sup>Cf. Spanische Sprachlehre von PAUL FÖRSTER, Berlin 1880. p. 127.

greatest number of these periphrastic denominations is naturally found under the heading of *Cañada* or *Canada de*+ a word of limitation: *La Canada de los Concyos* (a village near Seville). But not alone in Spain do we find the word *Canada* widely used for marking topographical sites. On the map of France, we note seven places of this name scattered throughout as many different Départements, in all of which the same general characteristics exist that we have seen in the Spanish names, save that on Gallic soil it is with one exception the simple word, without any accompanying attribute, which is employed. In Côtes-du-Nord, Eure and La Manche we have *LE Canada*; in Oise, Seine-et-Oise and Gironde simply *Canada*, while in Saône-et-Loire the striking and characteristic *Bas-de-Canada* is used.<sup>43</sup> Now, some of these places may possibly have received this appellation since the discovery of that section of the American Continent to which the name Canada was given and it would be a matter of great interest for historical geography to trace the origin of the present designation in order to establish whether or not it was applied to these places before the beginning of the sixteenth century. This side of the investigation I was not able to carry out for lack of time while in Paris, where alone all the necessary local departmental sources may be consulted.

Outside of the places already mentioned bearing the name Canada in France, it is given to the elevated plateau or promontory above Fécamp, in Northern Normandy (Seine-Inférieure), where the *Camp de César* exists to this day, relic of an old Roman fortification. In glancing through the ordinary historians of this historic town, no definite clue can be had as to the date when the name Canada was adopted for this region. One writer<sup>44</sup> naïvely suggests: "on (l')a nommé le Canada, sans doute à cause du froid rigoureux qui s'y fait sentir en hiver;" another author<sup>45</sup>,

<sup>43</sup>Dictionnaire des Postes et des Télégraphes, Paris, Delagrave, 1885. p. 340.

<sup>44</sup>Esquisses historiques sur Fécamp par CÉSAR MARETTE. Rouen 1839.

<sup>45</sup>Histoire de la ville et de l'abbaye de Fécamp par LEON FALLUE. Rouen, 1841. p. 24

in blissful ignorance of phonetic laws, would fain believe the name to be a curiosum produced by melting together two Latin words: "ce camp curieux, nommé Canada, peut-être de castra Danorum, camp des Danois"; a third statement by writers already referred to (col. 328)<sup>46</sup> would settle the question at once, could we depend on it: "Audessus de Fécamp la pointe de coteau est appelée de temps immémorial Canada." No authority is cited in support of this extraordinary assertion: it may be the tradition, but it does not help us in settling the very important question as to whether the name Canada was actually known in France before the discovery of the St. Lawrence by the French. Should the local history of any one of the many places now bearing this name show it to have existed in France antecedent to this date, it will be conclusive evidence of its European origin, outside of the considerations presented above. Whether such proof can be adduced or not, I hope to be able to state on another occasion.

A. MARSHALL ELLIOTT.

*SALLY IN OUR ALLEY AND A GERMAN STUDENT-SONG.*

Some time ago (MOD. LANG. NOTES, vol. II, p. 103 f.) DR. GOEBEL advanced a theory on the probable source of GOETHE'S 'Goldschmiedsgesell,' which, though strong enough in itself to win approval, was soon confirmed by the further discovery of PROF. GEIGER (ib. p. 234).

Upon reading DR. GOEBEL'S article I at once suspected a resemblance between CAREY'S poem and a song that is sung by German students, 'Lore am Thore;' but not having a *Commersbuch* at hand, I was obliged to defer a comparison of the poems to test the value of my new impression. I am now, after a close examination of the song, persuaded that it too must be referred to 'Sally in Our Alley' as its source. I shall give the text of the song, so that the three compositions may be easily compared.

<sup>46</sup>Encyclop die des gens du Monde, vol. V, p. 593.

LORE AM THORE.

Von allen den Mädchen so blink und so blank  
Gefällt mir am besten die Lore;  
Von allen den Winkeln und Gässchen der Stadt  
Gefällt mir's im Winkel am Thore.  
Der Meister der schmunzelt, als hab' er Verdacht,  
Als hab' er Verdacht auf die Lore;  
Sie ist mein Gedanke bei Tag und bei Nacht  
Und wohnt im Winkel am Thore.

Und kommt sie getrippelt das Glässchen hinab,  
So wird mir ganz schwül vor den Augen;  
Und hör' ich von Weitem ihr leises Klipp, Klapp,  
Kein Niet' oder Band will mehr taugen.  
Die Damen bei Hofe, so sehr sie sich zier'n,  
Sie gleichen doch nicht meiner Lore;  
Sie ist mein Gedanke bei Tag und bei Nacht  
Und wohnt im Winkel am Thore.

Und kommet die liebe Weihnacht heran,  
Und strotzt mir das Geld in der Westen,  
Das Geld, das die Mutter zum Rock mir gesandt,  
Ich geb's ihr, bei ihr ist's am besten;  
Und würden mir Schätze vom Teufel gebracht  
Ich trüge sie alle zur Lore;  
Sie ist mein Gedanke bei Tag und bei Nacht  
Und wohnt im Winkel am Thore.

Und kommet nun endlich auch Pflingsten heran,  
Nach Handwerksgebrauch müsst' ich wandern;  
Dann werd' ich jedoch für mein eigenes Geld  
Hier Bürger und Meister trotz Andern.  
Dann werde ich Meister in dieser Stadt,  
Frau Meisterin wird meine Lore;  
Dann geht es Juchheissa! bei Tag und bei Nacht,  
Doch nicht mehr im Winkel am Thore.

The meter, form of the strophe, and the refrain are strictly preserved. Some passages are close translations; in others there is considerable deviation from the original. The adaptation to a student-song has led to the omission of some verses that savor too much of the apprentice, and one verse was afterwards added to give to the 'Gesellenlied' still more the tone of a 'Burschenlied.' I quote the beginning from memory:

Und hab' ich's Examen bestanden mit Ehr,  
Darf frei dann wählen und klären,  
Dann nenne sie keiner Studentenbraut mehr,  
Sonst soll er die Klinge verspüren.

I have not been able to discover anything relating to the age of the song or to its history at the German universities. I have only heard it sung at Jena, but should not like to lay too much stress on my observation, as it is well known how easily such songs, even those of only local interest, find their way to other universities. It is however no wild hypothesis

to suppose that CAREY'S ballad was brought to Jena—a University greatly favored by foreigners—by English students or travellers, and that it there found an early translator.

H. SCHMIDT.

Cornell University.

A TRADITIONALLY MISTRANSLATED  
PASSAGE IN DON  
QUIJOTE.

In the third chapter, Part I, of Don Quijote, the inn-keeper explains to his incredulous guest that "todas los caballeros andantes (de que tantos libros estan llenos y atestados) llevaban bien herradas las bolsas," etc. In endeavoring to make clear to myself the import and etymology of the word *atestados*, as here employed—and it should be remarked that the text of the original passage is well established and unvarying—I find that all the translators on whose works I can lay my hand have either passed the word over in silence or else have rendered it as the past participle of *atestar* 'to attest,' used as a participial adjective with active force, in the sense of 'authentic,' 'unimpeachable.'

The translations which I have been able to consult are: Motteux's, of which the first edition appeared in 1712; Jarvis's, first edition 1742; Florian's (in French), 1790; Duffield's 1881; and Ormsby's, 1885. For the words in parenthesis, Motteux (London 1743, vol. 1, p. 20) gives: "of whom so many Histories are full;" Jarvis (London 1801, vol. 1, p. 22): "of whose actions there are such authentic histories;" Florian omits the entire parenthesis; Duffield (vol. 1, p. 33) translates: "of whose deeds so many books were filled and bore witness;" and finally, Ormsby (vol. 1, p. 126): "about whom there were so many full and unimpeachable books."

The two latest translators, who have worked in the spirit of modern accuracy and scholarship, are especially to be deferred to, and in a general way their rendering of the passage is doubtless grammatically not impossible (though conspicuously unwarranted is Ormsby's construing of *llenos* and *atestados* attributively rather than predicatively); yet it is

evident that *atestados* is here the passive participle of *atestar* 'to fill to the brim,' 'to cram;' so that to preserve Cervantes' favorite mode of using synonymous adjectives in pairs, without regard to their strict construction, the parenthesis should read: "of whom so many books are full and replete," or, in more idiomatic English, "full to overflowing."

A more interesting inquiry is that concerning the origin of Sp. *atestar*, used in this sense. The only other Romance language in which the word seems to occur is the Portuguese, and to this closely related idiom we must have recourse for the explanation of it, since the noun *testo* (from Lat. TESTUM or TESTU 'lid'), to which the verb is to be referred, has not survived in Spanish (though preserved in Fr. *têt*, It. *testo*). In Moraes' Portuguese Dictionary, under *atestar*, is given the definition: "Encher até ao testo, até acima;" and the word *testo* is defined (s. v.) as "tampa de barro da panella que vao ao lume." In Spanish, one of the special meanings, which may nevertheless be regarded as approaching the primary one, happily supports this etymology. It is thus given in Bouret's Spanish Dictionary (s. v.): "Rellenar, rehenchir las cubas de vino, cuando despues de haber cocido y mermado, se les echa otra porcion competente para que estén llenas."

The occurrence of the term *caballero andante* in the passage above quoted makes this an appropriate occasion for calling attention to a commonplace of Romance etymology which has escaped the notice of PROFESSOR SKEAT. In his Etymological Dictionary, he connects the word *errant*, of the phrase *knight errant*, with the Lat. ERRARE 'to err, wander.' The oldest form of the French verb from which comes *errant* in this combination, is *edrer* (later *errer*), and derives from Low Latin ITERARE (from ITER) 'to journey.' This word is connected with Old and Mod. Fr. *erre* (e. g., *marcher sur les errés de quelqu'un*), and with Eng. *eyre* 'circuit' (which, by the way, PROF. SKEAT derives correctly from Lat. ITER) and accordingly is not to be confounded with Fr. *errer*=Lat. ERRARE. Sp. *caballero andante* falls into line with this explanation.

H. A. TODD.

ZWEI ALT-CATALANISCHE RECHTS-  
FORMULARE.

Der Codex Ottonianus 3058 in Folio der vaticanischen Bibliothek enthält eine Sammlung fast ausschliesslich lateinischer Gesetze und Verordnungen, die sämmtlich für Barcelona gültig waren. Die Hs. ist nicht von einem Schreiber, vielmehr bildet den ältesten Theil die zweite und dritte Lage, die auch besonders paginirt ist, und auf 20 Blättern einen am Beginn des 14ten Jahrh. geschriebenen Text des 'Liber usaticorum barchinonensium' enthält. Die übrigen 17 Lagen sind mit umfangreichen Documenten mancherlei Art bescrieben. Auf dem letzten Blatte befinden sich die beiden Formulare, die ich hier abdrucke. Sie sind von der Hand eines alten Besitzers der Handschrift, unzweifelhaft eines Juristen, wie u. A. eine Sammlung juristischer Maximen in ihr bezeugt, eingetragen, und zwar lässt sich obendrein die ungefähre Zeit ihrer Niederschrift angeben. Es befindet sich nämlich auf der ersten Lage der Hs. ein Kalender, der auf der dritten Seite (März) folgende Eintragung aufweist:

"Depous ora de miganit a tres de marc del an mccc | xx tres foseit gran terra tremol en la ciutat de barchinona e dura dues ores | e quaech lo cap del cluquer deles esques de santa maria singla ou toquen les esques e quech una gran pedra del arch dela esglea de sent just que es Denant laltar maior de sent just."

Die Schrift dieser datirten Eintragung ist der der beiden unten folgenden Formulare so ähnlich, dass wir ohne Schwierigkeit annehmen können, beides sei von demselben Besitzer des Codex niedergeschrieben. Hier der Text:

I.—MANAMENT QUE MOSTREN COM HAN LO  
FEU.

Al honrat naytal de mi naytal saluts e honor | Com io per rao de novela senyoria de aytal loch o lochs vulla de vos aver fealtat per rao del feu ou feus que per mi tenits en aytal loch Eu per amor de so a vos dic e man que dins X dies apres dela presentatio dela present et contumadament (*sic*) segues (*sic*) comparegats denant mi e quem fessats fer per quel manera los dits feus a vos pertanyen aparatat de fer fealtat a mi laquel sots tenguts de fer per los dits feus | e de mi rebre investidura axi com nessots tenguts et devets Escrita

en aytal loch aytal dia daytall mes e daytall an."

II.—FORMA DE EMPARA.

Al honrat naytal de mi naytal senyor daytal Castell saluts e amor | con novelament aia entes que en vos et estal alienat lo feu quels hereus den aytal o que naytal tenia en feu per mi | si e y posada la veritat del fet | e vos siats entrat en possecio de aquel feu sens ferma et concentiment meu. lo qual feu se tenia este sots senyoria mia alodiall e dreta | prego io ab la present letra partida per letres e sagellada ab mon segell. Contradient ala dita alienacio | vos empar lo dit feu manant vos quels fruyts rendes et esdevenimens meus del dit feu per vos ne per altre no prenats | Escrita en aytal loch aytal dia daytal mes daytal an.

Diese beiden Stücke bieten weit mehr Interesse, als die sonst so zahlreich vorhandenen altcatalanischen Urkunden. Während der Romanist dem Texte von Urkunden gegenüber hinsichtlich der Syntax stets mit berechtigter Skepsis verfährt, da dem Verfasser derselben stets das lateinische Formular, wenn nicht vorgelegen, so doch vorgeschwebt hat, wonach er seine Sätze formte, so sieht man doch an diesen Formularen, dass man in Catalonien im 14ten Jahrhundert derartige Documente schon direct in der Vulgärsprache entwarf.

Das Wort oder vielmehr die Worte *naytal* (*n=en*, 'Herr'; vgl. Nanfos=Don Alfonso bei Ramon Muntaner und sonst auch; *-aytal*, das dem lat. *talis* fr. *tel*, un *tel*, it. *un tale*, etc., in diesen Fällen genau entspricht) stehen jedesmal für die im speciellen Falle einzuführenden Namen.

Sachlich bieten die Texte kaum eine Schwierigkeit; jedem Kenner des mittelalterlichen Lehenswesens wird die Situation sofort klar.

Die Worte *contumadament* und *segues* in der ersten Formel entziehen sich meinem Verständniss.

Bis auf das einmal in dem 1. Text sich findende *Eu*, das sonst fast nur in der Sprache der provenzalisch schreiben wollenden Dichter vorkommt, lässt der Text sprachlich keine Ausstellungen zu.

RICHARD OTTO.

Rome, Italy.

THE ANGLO-SAXON *burh* and *byrig*.

Is there a distinction in meaning between *burh* and *byrig*? In SOMNER (1659) we find: "*beorg*—collis, acervus, cumulus, tumulus, a hillock or little hill, a heap of earth, a tombe, &c. Munimentum, agger, arx, a rampire, a place of defence and succour.

*byrig*—urbs, civitas, a Citty. Hinc tot apud nos Urbium nomina sic terminantia." LYE (1772) gives:

"*burg*—urbs, civitas, Mat. 10,23; 11,20; villa, Orosius 2,5; arx Cob. 10; castrum, municipium, oppidum curia, palatium, domus; *burga*—urbes, Luc. 9,6; *æfter burgum* Boet. pp. 155, 195; Cædmon 73,17 *vide beorg*, collis, Luc. 23,20; mons, Orosius 1,1; acervus Ps. 64,13: refugium 58,19; *æfter burgum* Cædmon 65, 24; 67,16; munimentum, sepulchrum, Cod. Ex. p. 119. *vide beorh*—agger, Aelf. gr. 9,18; collis, Luc. 3,5; tumulus, R. 97; acervus, Jos. 7,26; mons, Orosius 1,1; *beorh upeward*—monticellus, R. 97, *dione beorh* Cæd. 71,4. *beorhgas*, Guth."

*byrig*—urbs. Mat. X. 23; oppida, Beda 3,28: collis, tumulus quivis e terra congestus.

KEMBLE in the 'Saxons in England' (Vol. II, appendix C) sums up the distinction in these words:

"The strict meaning of *burh*, appears to be *fortified place* or *stronghold*. It can therefore be applied to a single house or castle, as well as to a town. There is a softer form *byrig*, which in the sense of a town can hardly be distinguished from *burh*, but which, as far as I know, is never used to denote a single house or castle."

In BOSWORTH-TOLLER'S Anglo-Saxon Dictionary we find the same history of *burh* as KEMBLE gives, and under *byrig* as follows: "*byrig*, e; f: acc. s. *byrig*, *byrige*, a city, urbs, civitas: *Hēr Cūpa gefeaht wið Bryt-walas æt Biedcan forda, and genam Lygean byrig and Ægles byrig*, in this year Cutha fought against the Brito-Welsh at Bedford and took Lenbury and Aylesbūry, Chr. 571; *Cantwara byrig forbarn ðý geāre*, Canterbury was burnt down in this year Chr. 754. v. *burh*."

HARRISON and BASKERVILL following GROSCHOPP'S GREIN omit *byrig* altogether.

Grammarians are at present in accord as to

the appearance of *byrig* as the gen. and dat. sg., and nom. and acc. pl. of *burh*.

Now the question resolves itself into these two:

(1) Is there a feminine substantive *byrig*?

(2) Are there any distinctions between *byrig* as representing the declined forms of *burh*, and the other forms of *burh*?

(1) The references for *byrig* as cited above are Matthew X, 23; Beda III, XXVIII, 32; Chr. 571; chr. 754. If these examples be examined, it will be found that Mat. X, 23 is the dative case, *on pisse byrig* (cf. Gospels, edited by SKEAT, 1887); Beda III, XXVIII, 32 is acc. pl. *7 byrig 7 land 7 ceastre 7 tunas 7 hus for godspellecre lare ðurhferan* (SMITH'S Beda, 1722), so that we have left the two cases in the Anglo-Saxon Chronicle. Comparing THORPE'S edition of the Original Texts of the Anglo-Saxon Chronicles, London 1861, where we have the seven manuscripts published in parallel columns we find for the first case (An. 571, Th. 33,28). (A) CCCC. CXXXIII, *Lygean-burg 7 Ægelsbirg*, (B) Cott. Tib. A. VI. *Liggeanburh 7 Æglesburh*, (C) Cott. Tib. B. 1, same as B. (E) Bodl. Land 636 *Lygeanbyrig 7 Æglesbyrig*.

For the second case (An. 754, Th. 81,36), (A) *Cantwaraburg*, (B) *Cantwareburh*, (C) and D) *Cantwaraburh*, (E) *Cantwarabyrig*!

In a word, as yet I have been able to discover only three cases where *byrig* occurs, and all of these—twice as acc. sg. (Th. 33,28) and once as nom. sg. (Th. 81,36)—are in the Bodl. Land. MS. of the Chronicle. Of course upon this authority we must admit the existence of this feminine substantive, but we should notice at the same time two things: first, that the word occurs in conjunction with a determinative substantive, and secondly, the peculiarities of this MS. E.

It is the MS. which comes down to the latest date, 1131. WÜLKER says (Grundriss III, §513): "Da eine Hand vom Anfange bis 1121 geht, so ist die Vermutung, die Handschrift sei geschrieben worden nachdem 1116 die Abtei zu Peterborough durch Feuer vollständig zerstört worden war, sehr wahrscheinlich."

Our only evidence then for *byrig* as a feminine substantive is in conjunction with other words after 1116. It would be worth the



trouble of scholars to note any other cases that may occur to them.

Where *byrig* occurs as a form of *burh*, we are not justified in drawing any such distinction as that made by KEMBLE, following others; and in one instance investigated by me I am inclined to translate this form by 'castle,' although admitting that in most cases that have fallen under my eye, the significance has been 'city.' In 'Teutonic Antiquities in Andreas and Elene' p. 16, speaking of *heaven* I said, "In a narrower sense it is a city (*byrig* E. 822). The conception one forms of heaven from the description as a room, where the Judge sits on the throne, E. 746, or the King in the midst of his knights, A. 874, and as a Noble surrounded by his angels, A. 873, would justify the translation 'castle' rather than 'city,' but the word *byrig* (in contradistinction to *burh*) does not seem to possess this primary meaning." To which I added the footnote, "It must be remarked that *byrig* is often nothing more than the dative of *burh*." This it unquestionably is in the case in hand, and hence the objection to the translation 'castle,' urged above, can not be maintained.\* Until we find other examples of the fem. subs. *byrig*, it will be impossible to determine whether it could have the primary significance 'fortified place.'

CHARLES W. KENT.

University of Virginia.

CORRECTIONS IN BARTSCH'S  
GLOSSARY (*La Langue et la Littérature Françaises: Paris, 1887*).

This excellent and useful work is doubtless in the hands of many of the readers of MODERN LANGUAGE NOTES. The following errors (evidently in great part misprints) have been noted by me while using the Glossary for purposes of reference and comparison:

p. 682 read ALL- v. AL-

719 COMANDEMENT for 125,5 read 123,5.

720 CAMPAIGNIE for 50,39 read 50,30.

730 CREATURE OMIT 269,18.

751 DRAGON for 426,23 read 426,28.

773 read ESPIRITEL v. ESPERITAL.

781 FENDRE for 161,3 read 161,5.

\*Cf. Note on *burh* in EARLE'S 'Two of the Saxon Chronicles,' 1865.

792 GEHR for 140,11 read 141,10.

801 HONIR for 289,1 read 289,9.

807 JETER for 203,23 read 203,31.

826 MENTIR for 236,18 read 236,28.

826 MERCIER omit 27,29.

841 OIR for 30,36 read 30,26.

893 SEUR for 56,24 read 56,25.

894 SIECLE for 26,30 read 26,10.

906 TORBE for 24,13 read 24,23.

SUGGESTED EMENDATIONS.

I.

In 'Gormund et Isembard' (BARTSCH p. 31. ss.), SCHELER'S Text reads (v. 29)

Tres li censent un Aleman,

where HEILIGBRODT reads *cuncend*. Surely this should be *conseut* (consivre). So in line 45 (SCHELER) we have *cui consiut*.

II.

In 'Garin le Loherain' (BARTSCH III ss.), we have (122,17)

Li troi chael en la pèrent asséis :

where the MS. A (Paris 1443) has *la poient*. The sense which the Editor would give to this line is not evident: but surely we should read *lapèrent* as one word. The added line in D (Paris 1582) puts this beyond all doubt. It reads

Tant que il furent plain, et saol, et res.

III.

In Bertran de Born, 'Bem platy car trega ni fis' (STIMMING, No. 8), there is difficulty in rendering satisfactorily l. 35:

E qu'en passes dos e dos.

STIMMING'S explanation is not convincing. It is with some diffidence that I suggest

E qu'en passes *dos sedos*.

i. e. 'two setons.' The use of the seton was not unknown in Bertran de Born's time. I would note that the MSS. J, K read *dos cedos*.

FREDERIC SPENCER.

Cambridge, Eng.

PHONETIC COMPENSATIONS.

Great as the progress of the scientific study of speech has been, there are still certain

points on which the different schools of phoneticians are utterly at variance. Some of this disagreement might perhaps be avoided if all investigators would bear clearly in mind, as some have always done, the immense variety of resources which the speaking man has at his command. If the utterance of the vowel *a* is described in one way by B, and quite differently by C, need we conclude that either B or C is wrong? May not each of them be correctly stating his own national or individual method of forming the vowel? Is it not likely that the human vocal organs, with their wonderful complexity and delicacy, have the means not only of bringing forth countless different sounds, but also, in some cases, of producing the same sound in several ways? Suppose the vowel *o* may be obtained by a combination of factors *w, x, y*: there still remains the possibility that another combination, say *x, y, z*, will give nearly or quite the same result, the addition of a new factor, *z*, compensating for the loss of *w*. Once admitting that the same sound may be produced (generally with some modifications too slight to affect its essential quality) by several distinct processes, we should be forced to admit that, since different races or persons would naturally adopt different methods, a phonetic system broad enough to reconcile the existing schools, or accurate enough to describe in detail more than one dialect, must take the principle of compensation into account. A study of this principle would, moreover, in all probability prove to be just the sort of investigation necessary to determine the hitherto unknown factors of that most important but seemingly intangible thing known as a "national" or "foreign accent." Let us, then, confining ourselves for the present to the pronunciation of the vowels, consider how far compensation is possible, and see whether any forms of it occur in actual speech.<sup>1</sup>

#### DEFINITIONS.

While adopting in general as a basis for our investigations SWEET'S vowel system and

<sup>1</sup> The name "compensation" is not a new one, it was used by SIBERS in his *Phonetik* 3d ed. p. 80, with reference to a possible increased tongue action making up for diminished lip action. Cf. his *Phonetik*, 2d ed. p. 71, 3d. ed. p. 83, and his *Lautphysiologie*, p. 45.

nomenclature, we shall find it convenient to define some of his terms anew, without intending to change the signification he attaches to them, unless such change is expressly noted.

1. *High, Mid, Low*.—High vowels are those pronounced with the articulating part of the tongue raised nearly to the palate. Low vowels are those which have least elevation of any part of the tongue. Mid vowels are half way between high and low. *I* and *u* are high vowels, *e* and *o* are mid, *æ* (as in *man*) and *ɔ* (as in *not*) are low.

2. *Front, Mixed, Back*.—For front vowels the tongue is massed in the front of the mouth; for back vowels it is massed in the back; mixed vowels are those which are neither back nor front.<sup>2</sup> *I, e, æ* are front vowels; the Russian *jery*, the vowel in the last syllable of *better*, and the vowel in *sir* are mixed; *u, o, ɔ* are back.

3. *Wide, Narrow*.—Any vowel may be wide or narrow: it is wide when the part of the tongue raised to pronounce it is as flat as possible; it is narrow when the elevated part of the tongue is surmounted by an additional local hump of small height, which somewhat narrows the voice-passage. This is the difference between the vowel in English *fun* and that in French *fine*, between *e* in Eng. *ten* and *ê* in Fr. *thé*, between *æ* in Eng. *fat* and *ê* in Fr. *fête*; between the vowel in Eng. *full* and that in Fr. *foule*, etc.

#### VERTICAL MOVEMENTS OF TONGUE AND JAW.

The following experiment, as well as all others mentioned in this article, should be performed before a glass and in a good light. It is taken for granted that the observer is by birth an English-speaking person.

Pronounce successively, in a perfectly natural way, a wide *i* (as in *pin*), a wide *e* (as in *pen*), a wide *æ* (as in *pan*). It will be seen that in passing from *i* to *e* and from *e* to *æ* there is a lowering of the front part of the tongue, but not of the very point, which remains about stationary behind the lower front teeth; this lowering may be made more evident by throwing back the head and letting a strong light shine into the mouth. There

<sup>2</sup> This definition of mixed vowels is slightly different from SWEET'S and still more so from BELL'S.

may also be a slight sinking of the jaw. If this be the case, try pronouncing the same vowels with the jaw perfectly still: it can be done without the least difficulty, with the jaw in any position, from that of *i* to one far below that of *æ*, or even with the jaws firmly closed, provided the lips be widely separated so as to let the sound out. That is, the tongue-movement alone is enough to distinguish these vowels. This tongue-movement can be well shown by going through the series with the jaw as low as possible.

Now produce the same sounds, distinguishing them by lowering the jaw, without any independent movement of the tongue whatsoever. This can, after a little practice, be done with ease; but the jaw-movement, though not necessarily causing a difference of over six or seven millimeters between the *i* and the *æ* positions, will evidently be greater here than in the natural articulation of the vowels. The *e* and *æ* produced in this way have a somewhat more open sound than those formed by tongue-action alone.

Similar experiments can be performed with the narrow front vowels (French *i*, *é*, *ê*), which, it will be noted, become closer in quality the nearer the jaws are brought together; also with the wide back vowels (*u* in *full*, *o* in German *Sonne*, *ɔ* in *not*) and the narrow back vowels (*u* in German *du*, *o* in French *sot*, *ɔ* in *law*).

It is possible also to pronounce the whole vowel system with the jaws shut (if only the lips be kept well apart), the sound then having a closer quality than when uttered with the natural mouth-opening.

The foregoing experiment leads us to the conclusion that high, mid, and low vowels may be distinguished in three different ways: 1st, by lowering the tongue; 2d, by sinking the jaw; 3d, by combining these two methods. In ordinary English the tongue-lowering is probably accompanied by a slight dropping of the jaw. SWEET says ('Handbook of Phonetics,' 1:77, p. 12): "The height of the tongue is partly due to the action of the muscles of the tongue itself, but also in a great degree to the movements of the jaw." But if we actually measure this jaw movement, we shall find it to be extremely small:

the maximum difference, in English as usually spoken, between *i* and *æ* is probably not over three millimeters. Is this the case in other languages? MERKEL ('Physiologie der menschlichen Sprache,' 1866, p. 103) makes the difference between *i* and *æ* seven millimeters; PASSY ('Kurze Darstellung des französischen Lautsystems,' in *Phonetische Studien*, I, 1, p. 24) gives diagrams which point to about the same amount of jaw-lowering; WESTERN ('Englische Lautlehre,' 1885, pp. 5 and 83) clearly implies that, although *i*, *e*, and *æ* can be distinguished by tongue-action, the only difference between them in point of fact lies in the position of the jaw. All this testimony goes to show that in German, French, and Norwegian the jaw-movement is the main feature. That this is true of at least some other European languages a careful examination of foreigners will prove.

We may sum up our results as follows: 1st, the distinction between high, mixed, and low vowels depends on the distance of the highest part of the tongue from the palate; 2d, English-speaking people obtain this characteristic difference mainly by tongue-movement; 3d, Continental Europeans obtain it chiefly by moving the jaw; 4th, this difference of methods accounts for the "close" quality of English pronunciation as compared with Continental European accents.

#### ROUNDING.

Pronounce *ɔ* (as in *law*), *o* (as in *so*), *u* (as in *too*), *ö* (as in French *peu*), *ü* (as in French *tu*): at first sight the most striking feature of these vowels seems to be the rounding or puckering of the lips. This rounding is naturally least for low and greatest for high vowels. It may take various shapes; SIEVERS says ('Grundzüge der Phonetik,' 1885, p. 93): "Was . . .

<sup>3</sup>The various lip-positions are illustrated by TECHMER (*Internationale Zeitschrift*, 1, 1, Tab. III) in a series of drawings which would indicate a far greater degree of jaw-lowering than that noted by MERKEL; these figures can, however, scarcely be supposed to represent the mouth-positions occurring in ordinary speech. TRAUTMANN also ('Die Sprachlaute,' pp. 41-43) attaches the greatest importance to jaw-position.

<sup>4</sup>Italians commonly speak of the English accent as *stretto*.—C. H. G.

A Frenchman in Berlin used the word *piné* in speaking of my French pronunciation some fourteen years ago.—E. S. S.

die Formunterschiede in der Rundung betrifft, so unterscheidet man im Einzelnen, ob die Rundung bloss durch Verticalbewegung der Lippen gegeneinander erzeugt wird, . . . oder durch Einziehung der Mundwinkel, . . . oder durch beides zugleich . . . ; ferner ob die Lippen ihren natürlichen Abstand von den Zähnen behalten oder an diese stärker angepresst oder aber vorgestülpt und dadurch von den Zähnen abgehoben werden." If we compare our pronunciation of *o* and *u* with that of a Frenchman or a German, we shall see that our lip-rounding is generally less energetic, being free from compression as well as from protrusion: this difference in production accounts for the difference in effect. If, moreover, we pronounce each of the rounded vowels with the lips in various positions, we shall find that, other things being equal, the round effect always becomes more intense as the size of the lip-aperture is reduced.

Next let us try producing the rounded vowels with the jaws closed and with the corners of the mouth stretched out as far as possible toward the ears: they can all be pronounced perfectly in this way, provided the lips be separated enough to let the air escape between and around the teeth. When, however, the lips are brought closer together, the vowels become more rounded than in actual speech; *ɔ*, which has normally but little rounding, sounds particularly unnatural. If the lips be closed entirely, the rounded vowel culminates in the consonant *b*.

Let us try one more experiment. While pronouncing any unrounded vowel, cover the mouth-aperture with the hand: the sound obtained has the effect of lip-rounding; the closer the hand is pressed, the more intense the rounding becomes, and when no air is allowed to escape, the sound passes into a *b*.

We infer, then, that the lip-rounded effect is produced by closure of the mouth-aperture. If the closure be complete, the result is *b*, which is the limit of all lip-rounded vowels; the nearer the lip-position is to complete closure, the more intense is the lip-rounded quality. Our conclusion is borne out by the acoustic effect of lip-rounding. If we were to describe this effect, we should probably call it a "tight" or "shut-up" quality, and should

doubtless compare it to the sound obtained by talking into a tumbler.

Lip-rounding is, however, not the only sort of rounding, nor is it always the more important kind. In English, as we have already seen, the lips are much less used than in some and perhaps in nearly all the languages of Continental Europe: Englishmen and Americans can, in fact, without much trouble produce a good *ɔ* or *o* and a fairly good *u* without any lip-contraction whatsoever.<sup>5</sup> The sounds thus obtained are, to be sure, slightly different from the ordinary rounded vowels, but still they are distinctly round. What gives them this quality? SWEET says ('H. of Ph., pp. 13, 14): "Rounding is a contraction of the mouth cavity by lateral compression of the cheek passage and narrowing of the lip aperture. . . . It will be observed that the action of rounding is always concentrated on that part of the mouth where the vowel is formed. In rounding front vowels, such as the high-front-round (*y*), as in the French *lune*, the cheek compression is concentrated chiefly on the corners of the mouth and that part of the cheeks immediately behind them, while in back vowels, such as the high-back-round (*u*), the chief compression is at the back of the cheeks. Lip-narrowing is, therefore, something secondary in back-rounded vowels, as it is possible to form them entirely with cheek-rounding or 'inner-rounding.'" SIEVERS ('G. der Ph.,' 1885, p. 94) comments on this passage as follows: "Es ist richtig, dass bei der Rundung durch Anpressung der Lippen an die Zähne auch die Wangen z. Th. eine straffere Spannung annehmen, aber ich vermag nicht dieser eine derartig besondere Bedeutung beizulegen wie BELL und SWEET es thun, da doch die Wangen auch in schlaffem Zustande an den Zahnreihen anzuliegen pflegen, und also die Gestalt des Resonanzraumes auf diese Weise nicht wesentlich verändert werden kann." That there is no necessary contraction of the cheeks in pronouncing back-rounded vowels, either with or without lip-rounding, anybody can convince himself by holding his

<sup>5</sup> The natural facility of English-speaking people in pronouncing rounded vowels without contracting the mouth-aperture gives them peculiar advantages for studying the tongue-movements accompanying these sounds.

finger against his cheek while passing from the unrounded *u* in *but* to the rounded *o* in *note*; for front rounded vowels the "cheek compression" is evidently nothing but the tension caused by puckering the lips. EVANS ('Spelling Experimenter,' 1882) declares it is possible, without using the lips, to form one after another the vowels *i*, *e*, *a*, *o*, *u* by drawing back the tongue from the front of the mouth; lip-rounding he regards merely as a substitute for tongue-retraction. Although there is some truth in this, it will be clear to any one who closely watches his tongue while trying to perform the experiment described, that other elements than mere retraction are necessary to distinguish the vowels of the series. Finally VIETOR ('Elemente der Phonetik,' 1887, p. 17) remarks, after describing the usual rounding by lip-contraction: "Ein ähnlicher Klangeffect kann durch verschiedenartige Zungenrundung, die sich auch leicht mit der Lippenrundung verbindet, . . . erzielt werden."

Let us try by a few experiments to ascertain the true nature of this "inner" or, as VIETOR calls it, "tongue-rounding." Pronounce the back rounded vowels (*u*, *o*, *ɔ*) with the mouth as wide open as possible: *ɔ* is pronounced easily and nearly perfectly, *o* undergoes a slight modification in quality, *u* is more modified and is harder to produce. Practice the *o* for some time with the mouth wide open, until it sounds as nearly as possible like a natural *o*. Now pass rapidly, without moving the jaw or lips, from this *o* to the unrounded vowel in *but* (which we shall call *v*), and back again. In changing from *v* to *o* the tongue will be seen to draw back and up, and also to undergo a violent lateral contraction just in front of its highest point. This contraction may take either one of two forms: either the whole upper front part of the tongue will be so pinched as to become very thin laterally and correspondingly thick vertically, while a furrow is developed low down on each side; or the shape just described will be modified by a marked deepening of the permanent central groove that divides the tongue lengthwise. The effect of this lateral compression is double: it increases the height of the articulating part of the tongue, and it enlarges the

cavity in front of this highest point. In other words, compression supplements the retraction and elevation of the tongue already noted.

The participation of the tongue in the rounding of the front vowels has been noted and described by VIETOR ('E. der Ph.,' 1887, p. 85): "Dass bei meiner Aussprache des geschlossenen *ö* in *Öfen* und des geschlossenen *ü* in *Übel*, welche ich für die bühnengemässe halte, die Zungenstellung nicht ganz dieselbe ist, wie bei *e* in *ewig*, bezw. *i* in *Igel*, davon habe ich mich durch den Augenschein und Experimente überzeugt. Die Vorderzunge bildet bei den gerundeten Vokalen eine ziemlich flache Längsrinne; das Zungenblatt ist rings etwas gehoben. Ein nach dem Gaumen hin eingeführter Federhalter o. dgl. steht an der nämlichen Stelle der *e*-, bezw. *i*-Artikulation im Wege, wo dies für *ö*, bezw. *ü* nicht der Fall ist. Öffne ich den Mund etwas weiter, als dies für die Laute normal ist, so zeigt es sich, dass sich die flache Rinne nach oben rechts und links verzweigt und so eine nach drei Seiten hin eingebuchtete Vertiefung bildet."

The essential point is that a hollow is formed in front of the articulating part of the tongue. After repeating VIETOR's experiments, we may try producing these vowels with the mouth wide open, that is, without lip-rounding; under these circumstances the *ü* and the *ö*, though still recognizable, lose much of the quality they have in actual speech. In passing (with open mouth) from *i* to *ü* or from *e* to *ö* the tongue is slightly lowered and drawn back, it is, moreover, contracted, and may take either one of two shapes: the one is an exaggeration of that described by VIETOR; the other, in its extreme form, is nearly that of an egg seen from the small end. SIEVERS is perhaps thinking of this second variety when he says ('G. der Ph.,' 1885, pp. 93 and 96, 97) that German *ü* has the tongue-position of *e*. Whichever position the tongue assumes, there is always a cavity in front of its articulating part. This cavity seems to be a necessary feature of inner rounding. *i* can be changed to *ü* and *e* to *ö* merely by the formation of an artificial cavity just outside the lips.

The above facts lead us to the conclusion that the conformation necessary for inner round-

ing is that of a narrow passage connecting two cavities. Narrowing the passage intensifies the rounding; enlargement of the front cavity helps the rounding, and, if great enough, changes the nature of the vowel. The acoustic effect of inner rounding is, as we have seen, analogous to that of lip-rounding, but not identical with it.

Have we, however, discovered all the factors that combine to produce inner rounding? The following experiment will show that we have not. Lower the jaw so that the two rows of teeth are about a quarter of an inch apart, press the point of the tongue firmly against the front teeth of both jaws, distend the lips in all directions, and round *e* by lateral compression of the tongue: a tolerably good *ö* will be the result; but it is also possible, without any visible change in tongue or jaw, to produce a perfectly clear *a*. What constitutes the difference between these two sounds? If, while uttering these vowels, we direct our attention not to the mouth, but to the throat, we shall notice a vigorous motion just above the Adam's apple. As we pass from *ö* to *a* (producing both sounds in the way just described) the throat sinks in, as we return to *ö* it swells out. If we open the mouth wide while making this change, we shall notice also that the top of the tongue is nearly level for *a*, whereas for this *ö* the back part is raised nearly to the palate. Next pass from *o* to *v* (as in *but*): the throat-movement, though less marked, is still plainly perceptible. BELL was probably referring to this throat-swelling when he said that "the mechanical cause of round quality commences in the superglottal passage" (quoted by SWEET, 'H. of Ph.,' p. 13). If we now try to localize still further this throat-expansion by applying the fingers to the throat while performing the *a-ö* experiment, we shall find that it consists in the protrusion of the hyoid bone.<sup>6</sup> Grasping this bone as firmly as we can between the thumb and fore-finger, let us next try to discover what positions it occupies when we pronounce unrounded vowels. In ordinary breathing,

<sup>6</sup>The hyoid bone is shaped like a horseshoe with the round end pointing outward; it is situated at the base of the tongue, just above the larynx. Its position can be felt by passing from *a* to the consonant *r* and holding the latter as long as possible.

and also in producing all unrounded back (French *ä* in *pâte*, *v* in English *but*, the vowel in Scotch *laogh*<sup>7</sup>) and all unrounded low vowels (French *ä* in *pâte*, and the low-mixed vowel, and English *æ* in *rat*), the bone is retracted nearly as far as possible, and the muscles<sup>8</sup> connecting it with the jaw-bone are relaxed; but when we pass from any of these sounds to *e* or to the Russian *Jery*,<sup>9</sup> it comes forward, and for *i* it advances still further,<sup>10</sup> the genio-hyoid muscle becoming very tense and very prominent. There is probably a slight protrusion for the mid-mixed vowel also. Now, as the hyoid bone is attached to the base of the tongue, the protrusion of the bone drags the lower back part of the tongue forward, away from the epiglottis. We can feel this movement if we insert the finger so far into the mouth that the end of it is between the raised epiglottis and the back of the tongue. This displacement of bulk at the bottom of the tongue inevitably increases the height of some spot on the top; and in point of fact we find that it is used in the formation of those vowels (high-mixed, high-front, mid-front) whose necessary elevation other means are inadequate to produce. Next let us note the position of the bone while we pass from the various unrounded vowels to their corresponding inner-rounded sounds: that is, while passing without lip-action from *ä* in *pâte* to *ö* in English *not*, from *v* to *o*, from the vowel of *laogh* to *u*, from *æ* to *ö* in French *peur*, from *e* to *ö* in French *peu*, from *i* to *u* in French *pu*. In every case, except that of the low-back, we shall see that the rounded vowel is accompanied by a greater protrusion of the bone than the unrounded. The low-back vowels, both narrow and wide, can be produced with a slight protrusion, but they can also be (and perhaps generally are) pronounced without it. If we go through as many of the above changes as we can with the finger inserted in the mouth as far as the epiglottis, we can feel, as we pronounce the rounded vowels, a violent up-lifting of the articulating part of the tongue; for instance, as we pass from a mid-back *a* to an *o*, the finger is thrown up toward the soft palate.

<sup>7</sup> An unrounded vowel formed in the *u*-position. <sup>8</sup> See TECHNER, *L. Z.*, I, 1, p. 136. <sup>9</sup> High-mixed. <sup>10</sup> See MERKEL, 'P. der m. S.,' pp. 37, 103.

All this goes to confirm our theory that the main feature of inner rounding is a narrow passage between palate and tongue. In the high-mixed position, where we always have a small passage with a cavity on each side, it is impossible to pronounce a sound that does not strike the ear as rounded. It is also very hard to produce a high-back vowel entirely devoid of rounding. To round the high-front and perhaps the mid-front, where a narrow passage already exists, all that is required is the formation of a front cavity, but this necessitates a retraction of the tongue and causes the passage to recede; in fact, if the cavity be formed by lateral compression of the tongue, the narrow passage is, for *e*, produced far back in the mouth, so that the rounded vowel is rather mixed than front. When we round the mid-back vowel, we carry the back of the tongue upwards and backwards. The low-back can be rounded by carrying the tongue back toward the lower part of the soft palate. For the low-front and the low-mixed inner rounding seems to be impossible: when we try to round them we lose their characteristic positions. The mid-mixed can be rounded only by a decided elevation of the middle or back of the tongue.<sup>11</sup>

The question now presents itself: does inner rounding exist only in the absence of lip-contraction, or is it a regular element of all rounded vowels? As far as the front vowels are concerned, this question is answered by VIETOR in the passage quoted above. A corroboration of his statement is found in ROMANIA, 1887, April-October, p. 630, where GASTON PARIS remarks, in reviewing a work by RUDOLF LENZ: "L' auteur dit que pour articuler l' *ü* la langue prend la même position que pour articuler l' *i*. Je ne puis être de cet avis. Si on maintient la langue dans la position de l' *i*, on ne peut arriver, avec la position voulue des lèvres, à émettre un *ü* pur." As for the back vowels, TECHMER gives us (*J. Z.*, I, 1, Tab. III, 4, 5) diagrams showing the difference in tongue-configuration between *a* and *u*: in *a*

<sup>11</sup> I once thought that inner rounding might be produced by the cavity between the tongue and the epiglottis (*sinus glosso-epiglotticus*) itself; I convinced myself that this could not be so, by pressing the epiglottis close against the back of the tongue while pronouncing *o*. I have performed this experiment a number of times, and have always found the quality of the *o* unaltered by the closure of the *sinus*.—C. N. G.

the upper surface of the tongue as seen from the lips is convex, in *u* the central groove is strongly developed. If additional proof be desired, round the lips and try to pronounce the unrounded front vowels: unless the rounding is abnormally great, a pure *i* and *e* can be produced. Similarly the unrounded back vowels *v* (as in *but*) and French *â* in *lâche* can be formed with the lips puckered. All this evidence shows pretty clearly that ordinary lip-rounding is not enough to give a round quality to sounds; it follows, then, that a certain amount of inner rounding must be a regular feature of rounded vowels. A still more convincing proof is the fact that all the usual rounded vowels, except perhaps *ɔ*, are accompanied by protrusion of the hyoid bone. An absence of inner rounding may, however, be compensated for by abnormal protrusion and puckering of the lips. If, on the other hand, inner rounding be used alone, it is, of course, tremendously exaggerated to compensate for the loss of lip coöperation.

#### HORIZONTAL MOVEMENTS OF TONGUE AND LIPS.

We have already seen that retraction of the tongue is one of the regular elements of inner rounding. We have also referred to a statement of EVANS that the effect of rounding can be produced by tongue retraction alone. Let us try passing from front to mixed and from mixed to back, without rounding of any kind: we find that there is a constant increase in a quality which is akin to rounding, but is not the same thing. We may call it a "hollow" quality, as compared with the "clear" effect of the front vowels. *i*, *e*, and *æ* produce the effect of being, as it were, uttered at the lips and transmitted directly to the ear; whereas the back vowels remind one of sounds reaching through a large and empty room. The acoustic effect gives us a clue to the characteristic difference between these two sets of vowels: hollow sounds are produced with a large cavity in front of the articulating part of the tongue, clear vowels are characterized by the absence of such a cavity. Front or clear vowels have, moreover, a space of considerable size behind the articulating part of the tongue; this empty space, into which the finger (or even two or three fingers) can easily be inserted,



may be of importance in determining the nature of clear sounds.<sup>12</sup>

The effect of the front cavity (the distinguishing mark of hollow vowels) can be shown in the following way. Place the hands together in the form of a cup, and while pronouncing *æ* hold this cup close in front of the mouth: if the cup be a very shallow one, the result is a lip-rounded low-mixed; if the cup be bigger we obtain a lip-rounded *ɔ*. If, now, during the emission of the sounds, we open these cups, so as to let the air escape freely, without destroying the artificial cavity in front of the lips, the shallow one will give us approximately an unrounded low-mixed, the deep one approximately a low-back *a*. Similar experiments can be performed with *e* and *i*: here, however, there is always a rounded effect, owing to elevation of the tongue. For the *i* position, moreover, mere protrusion of the lips gives the same result as the application of the cup: an *i* pronounced with the lips greatly advanced and puckered sounds like the high-mixed-rounded; while the latter, produced with the same amount of protrusion, becomes *u*. These facts prove that for the ear the effect of front, mixed, and back (or of clear and hollow) depends on the position of the articulating part of the tongue with regard to the whole mouth-cavity.

The acoustic effect of hollowing is, as we have seen, very like that of rounding; and a certain amount of hollowing is a necessary element of all inner rounding. It may also be said that in most of the languages commonly studied, the extreme hollow quality is generally accompanied by rounding of some kind: that is, unrounded back vowels are tolerably scarce, except in English. The English language has at least two of them, *a* and *v*. In the English rounded vowels, too, we have seen that retraction and elevation of the tongue (that is, extra hollowing and extra inner rounding combined) take, to a certain extent, the place of lip rounding. When, moreover, the Englishman tries to imitate a French or German *ö*, he invariably substitutes hollowing for rounding: that is to say, he pronounces the low-mixed instead of the mid-front-round.

<sup>12</sup> See the *Proceedings of the American Philological Society* for 1884, pp. xxxviii-xl.

If, now, we analyze the sound of the back rounded vowels, we find that in *u* the round quality is stronger than the hollow, that in English *o* the round effect and the hollow are about equal, while in *ɔ* the hollowing is by far the more important element. We can, in fact, pronounce the low-back-wide without any rounding whatsoever,<sup>13</sup> and yet the vowel sounds slightly round, as compared with a low-back *a*. Passing, with the mouth wide open, from low-back *a* to this unrounded *ɔ*, we notice that there is a sinking of the whole front part of the tongue, and especially of the part just in front of the *ɔ* position: in other words the unrounded low-back vowel which sounds rounded requires a larger front cavity than the low-back vowel that has an unrounded effect. This fact leads us to the conclusion that a maximum of hollowing is acoustically equivalent to a minimum of rounding: the low-back position is the one where rounding and hollowing meet. The clear quality (as represented by *æ*) is, on the other hand, the opposite of both hollowing and rounding. We might, therefore, if we chose, arrange the vowels in the form of a triangle, at the apex of which we should place the vowel which is easiest to round without lip-action and capable of the most intense inner rounding (the high-mixed or the high-back), while *æ* and unrounded *ɔ* would occupy the two lower corners. It is, however, important to remember that in most cases the difference between clear, inner-rounded, and hollow is one of degree rather than of kind: for this reason any such triangular arrangement as the one just proposed would probably be unfit for practical use. It will suffice to note, in the case of every vowel, whether its degree of clearness, hollowing, and inner rounding corresponds to the amount that is normal for its position in the Sweet system. For instance, all back vowels are regularly hollow; but if the front cavity of an *u* be diminished by raising or carrying forward the front of the tongue, we should describe the *u* as "clear;" and, on the other hand, if the

<sup>13</sup> In my own natural pronunciation the vowel of *not* has no trace of rounding of any kind, yet it is quite distinct in sound from any variety of *a*. I am not sure whether my natural narrow *ɔ* is rounded or not; I can certainly pronounce this vowel without any lip or tongue movement that seems like rounding.—C. H. G.

*æ* position be modified by flattening the front elevation of the tongue, we should call the result a "hollow" low-front vowel. Likewise an *i* that is changed by the formation of a front cavity would be an "inner-rounded" high-front. Lip-rounding we should have to note separately.

#### THE *a*-SOUNDS.

One of the points on which there is most disagreement among phoneticians is the position of the vowel *a*. MERKEL, writing in 1866 (P. der m. S., p. 82), says that during the production of this vowel "die mittlere Partie des Zungenrückens . . . . bewegt sich . . . etwas nach oben und hinten . . . . Die Spitze der Zunge steht etwa 10''' von den untern Schneidezähnen ab." This statement, taken in connection with Fig. 17 of Taf. I, shows clearly that MERKEL's *a* is a back vowel. BELL and SWEET define *a* as a mid-back-wide,<sup>14</sup> and SIEVERS accepts this definition. On the other hand VIETOR, TECHMER, and TRAUTMANN agree substantially with WESTERN, who describes ('E. L.', p. 4) the production of *a* as an articulation "bei welcher die Zunge ganz platt wie in der Ruhelage im Munde liegt, ohne dass sich irgend ein Teil derselben über das Niveau der Zähne erhebt; auch berührt der Zungensaum rings umher leise die untern Zähne." The French distinguish two kinds of *a*, which seem to be according to PASSY ('K. D. des f. Ls.' in *Phonetische Stud.*, I, 1), respectively low-back (as in *pâte*) and low-mixed (as in *patte*). The possibility of forming *a* by various methods has been noted by several of the writers above-mentioned. BELL calls Italian long *a* a low-back vowel. WESTERN admits ('E. L.', p. 83) that *a* can be formed in the mid-back and low-back positions, and also that the mid-back *a* is the ordinary one in English; he maintains, however, that Italian and North German *a* are pronounced according to his description. SWEET says ('H. of Ph.', p. 25): "This vowel is liable to considerable fluctuations. It may be lowered nearly to (*a*),<sup>15</sup> as in Italian and Spanish, where it is difficult to decide between (*a*)<sup>16</sup> and (*a*). It may also be advanced almost to the (*eh*)<sup>17</sup> position, the point of the tongue being kept down, giving

<sup>14</sup> An unrounded vowel formed in the position of wide *o*.

<sup>15</sup> Low-back-wide. <sup>16</sup> Mid-back-wide. <sup>17</sup> Mid-mixed-wide.

a sound which is very like (*æ*), into which it is easily converted by raising the 'inner' front of the tongue towards the palate. If the point of the tongue is raised, it passes into (*eh*)." In discussing SWEET's vowel system STORM expresses the opinion ('Englische Philologie, 1881, pp. 67-69) that the mid-back position is the usual one for English, North-German, and Italian *a*; French *â* in *pâte* he considers as a low-back vowel; French *a* in *madame*, Spanish *a* (as in *nada*), and the artificially pronounced English *a* in *past* (half-way between *æ* and mid-back *a*) he calls "palatal," by which he apparently means mixed. He also quotes (p. 67, note 3) the following words from a letter written by SWEET: "Note that the different kinds of *a* are really perfectly distinct sounds (Danish *a*, for instance, being really more removed from Swedish long *a* than *i* from *é* or *u* from *o*, etc.): their inclusion under one name is simply the result of defective notation." It is assuredly true that the various *a*-sounds are widely different in their mode of utterance; it is, however, equally certain that they all produce on the ear the effect of different varieties of one and the same vowel. The cause of this similarity in sound is what we must try to discover.

Let us take up the nine vowel-positions established by SWEET, and determine in which of them a sound can be produced that strikes the ear as an *a*.

*Mid-Back*.—Unround a narrow *o*: the vowel obtained will be *v* (as in *but*). Next unround a wide *o*: the sound will be an ordinary English *a*.

*High-Back*.—If we try to unround a narrow *u*, we get a sound something like *v*. A wide *u* unrounded gives a vowel that may be classed with the *a*-sounds. Neither of these vowels can, however, be entirely divested of rounding.

*Low-Back*.—We can pronounce a low-back-narrow *a*, which is slightly suggestive of *v*, and also a low-back-wide *a*, which strikes the ear as being the sound of French *â* in *lâche*. PASSY tells us, to be sure, that this French *â* is narrow; but as he clearly shows in his description of the tongue-position for *â* and for the mixed *a* ('Phonetische Studien,' I, 2, pp. 171, 172) that he uses the term "narrow" in an entirely different sense from that given it

by SWEET, and as his description of *á* exactly fits what we should call the low-back-wide, we may safely assume that the French vowel is not narrow.

*Mid-Mixed.*—The mid-mixed position is that of the second vowel in *better* (pronounced, as it commonly is in southern England and the eastern United States, without the final *r*). This vowel is, however, produced by different persons in at least two different ways. Say “better,” and on finishing it do not let the organs of speech move at all: if your pronunciation is like SWEET’S, you will find that the tongue lies loosely in the middle of the mouth, the central part slightly rounded up, the front edge lightly touching the upper rim of the lower front teeth; the jaws are nearly closed, and the lips are passive. Having obtained this position, let us see what changes are necessary to produce an *a*. A decided lowering of the jaw will give the desired result; so will a slight flattening or hollowing of the tongue’s surface, or a little depression of the blade of the tongue, provided there be no elevation at the back. Persons who, on the other hand, pronounce the second vowel of *better* as an “inner” mid-mixed (that is to say, with the point of the tongue lowered and withdrawn from the teeth, and with a considerable elevation of a part between the back and the mixed positions), can pass to *a* by means of a very great jaw-lowering or a decided hollowing of the front part of the tongue.

*High-Mixed.*—The high-mixed-wide vowel can be obtained by pronouncing wide *i* as far back as possible. The point of the tongue remains behind the lower front teeth, while the centre is lifted up so as almost to touch the middle of the palate. The sound is very like *ü*. To convert this vowel into an *a* we must resort to a marked retraction of the hyoid bone, combined with a degree of tongue-flattening (not to be compensated for by mere lowering of the jaw) that brings it entirely out of the high-mixed position: the tongue rises steeply from the lower front teeth, its highest point being not quite so high as for *æ*, and then extends horizontally to the very back of the mouth. A more nearly high-mixed *a* can be obtained by lateral compression of the tongue: of this we shall speak later.

*Low-Mixed.*—The low-mixed-wide vowel will result from putting the tongue into mid-mixed position and then lowering it. It has a somewhat hollower sound than the mid-mixed wide. The least lowering of the jaw or flattening of the tongue is enough to change this vowel into an *a*. The *a* described by WESTERN is doubtless a flattened low-mixed-wide.<sup>18</sup> The low-mixed-narrow can be converted into *a* by a decided lowering of the middle of the tongue (so that the narrow quality is lost) or by a very great lowering of the jaw.

*Mid-Front.*—In passing from the mid-front, narrow or wide, to an *a* we find that the elevation in the front of the tongue is so flattened that the *e*-position is quite lost, while the cavity behind the tongue is filled up by drawing the back part of the tongue upwards and backwards. This latter change can be noted by holding the forefinger close to the back of the tongue while pronouncing the vowels. There is also, as we should expect, a noticeable retraction of the hyoid bone.

*High-Front.*—Neither wide nor narrow *i* can be changed to *a* except by lateral compression of the tongue (accompanied by a very marked retraction of the hyoid bone), of which we shall speak later.

*Low-Front.*—An *æ*, wide or narrow, passes into *a* if we bring the back of the tongue up nearly to the level of the middle, and either lower the jaw or flatten the front elevation. This *a*, which is perhaps the French *a* in *patte*, does not differ essentially from the one obtained by flattening the mid-mixed; it is, in fact, rather a mixed than a front vowel.

We may sum up the result of our observations by saying that an *a* can be produced in any part of the mouth below a straight line drawn through the highest point reached by the back of the tongue in pronouncing wide *u* and a point somewhat below that reached by the front in pronouncing wide *æ*, provided: 1st, that there be no protrusion of the hyoid bone;<sup>19</sup> 2d, that there be no considerable cavity in the back of the mouth behind the tongue;<sup>19</sup> 3d, that there be a large cavity in the centre and front of the mouth;<sup>19</sup> 4th, that this cavity be not so great as to form an *ɔ*.

<sup>18</sup> This is my ordinary *a*.—C. H. G. But not mine.—E. S. S.  
<sup>19</sup> MERKEL, ‘P. der m. S.’, p. 103.

The *a*-sound differs from the unrounded back vowels in that it does not require an elevation of the back of the tongue; it differs from the mixed and front unrounded vowels in that it demands a larger cavity in the centre and front of the mouth, and a stoppage of the cavity behind the tongue.

It is also possible to produce *a* in two more artificial ways—by lateral compression of the tongue, and by protrusion of the tongue beyond the lips.

With the jaw at any height, and with the tongue in any unrounded position, narrow or wide, low, mid, or high, front or mixed (but not back), we can form an *a*-sound by so compressing the tongue that it is thin from side to side and thick from top to bottom, provided the hyoid bone be retracted and the lip-aperture be such as to allow the sound to escape freely at the sides. By this method an *a* can be produced which, as seen from the lips, has the appearance of being high-front or high-mixed; examination will, however, show that this *a* is accompanied by no lowering of the back of the tongue. All the back vowels can, moreover, be formed in this same way: they differ from one-another in the height of the back of the tongue; from *a* they are distinguished apparently by the fact that they require an upward slope from front to back, whereas for *a* the top of the tongue is about level.

If the mouth-aperture be tolerably large, and the tongue be kept flat and free from any local elevation, *a* can be pronounced with the tongue extended far beyond the lips. All the low vowels can be produced with this same tongue-protrusion: the low-back (as in *saw*) and the low-mixed (as in *sir*) require, however, an elevation respectively of the back and of the centre of the tongue; *æ* demands a lifting in the front of the mouth and a sinking at the back. *E* can also be produced in this way, but with less protrusion than *æ*; *i* admits still less than *e*; for narrow *i* the tongue can scarcely project beyond the lower lip.

Putting together all the evidence we have gathered, we conclude that *a* is an unrounded hollow vowel, hollower than the low mixed, and not so hollow as *ɔ*. When it is pronounced in the mid-back or low-back position, its re-

quisite front cavity is already there; but when it is carried forward, room has to be made for it by lowering the jaw or by flattening, hollowing, or compressing the tongue.

C. H. GRANDGENT,  
E. S. SHELDON.

Harvard University.

#### ERRATA IN THE SIEVERS-COOK OLD ENGLISH GRAMMAR.

May I request students of the 'Old English Grammar' to make the following corrections in addition to those noted by DR. BRIGHT in the March number (p. 82) of this journal?

§ 68. For *silver* read *sliver*.

§ 85. For 'an accented' read 'a stressed.'

§ 207. For 'smooth guttural and the smooth palatal' read 'surd guttural stop and the surd palatal stop.'

§ 214 (p. 114, second line). For *āwæh* (*āweh*) read *āwæh* (*āweh*).

§ 214, Note 3. For *frunon*, *gefrunen*, *brudon*, *broden*, *stroden* read *frūnon*, *gefrūnen*, *brūdon*, *brōden*, *strōden*.

§ 214, Note 4. For *merne* read *mērne*.

§ 227. For 'Germanic *ðð*' read 'Germanic *þþ*.'

§ 271. For *cwið* read *cwið*.

§ 288, Note 1. Supply the missing portion of the parenthesis after *scēf*.

§ 382, Note 1. For *ācwīnan* read *ācwīnan*.

§ 407, (a). For *ræccan* read *ræccan*.

Page 168 (middle). For '225.2 b' read '225.2.' For '145. and note' read '145.'

Page 262. For 'oððe, conj. 277' read 'oððe, conj. 200.'

Page 263. For *plētoic* read *plēolic*.

Page 264. Under *sculan*, for 243 read 423.

ALBERT S. COOK.

University of California.

#### THE ORIGIN OF THE SUFFIX -re in French *ordre*, *coffre*, *pampre*, etc.

In LENZ'S 'Der Handschuhsheimer Dialekt,\* I. Teli: Wörterverzeichnis.' Konstanz 1887, we read on page 23: "Beiläufig will ich bemer-

\*LENZ'S treatise on his native dialect is certainly a most valuable addition to our dialect investigations and it promises to be much more so after the publication of the second part.

ken, dass ich fürs afr. eine entwicklung von lateinischem nachtonigen, sonantisch gewordenen *n* zu *r* annehme, also *ordinem*+conson. anlaut: *ordr* (geschrieben *ordre*), *ordinem*+vocal. anlaut: *orne*, s. Diez Wtbch<sup>4</sup>. 650. Cf. auch franz. *dartre*, Langres, *havre*, *diacre*, *Estevre*, *dombre*." When a phonetic law is formulated with such restrictions as these, the lack of material will often make it very difficult to prove either its entire impossibility or its absolute necessity. In favor of the case discussed here, we might be inclined to quote the analogy of a similar, although not an equivalent sound-change in Spanish; and the persistence of the consonant before the *r* shows that we have indeed to deal with an original *n* and *r* sonans. Yet, when we examine the question in connection with other facts, we may perhaps come to a different conclusion, and prefer an explanation which I wish here to submit to the consideration of Romance scholars.

We will first add to LENZ's list: *Acre* (ACCON) *coffre* (COPHINUM) *pampre* (PAMPINUM); some other words may have escaped our attention. The *-re* of these words, according to my opinion, is due not to any phonetic law but to an analogical change of suffix, caused by the many nouns in *-re*, which normally existed in the language: *prestre*, *fenestre*, *maistre*, *arbre*, etc., etc. It is true, that this *-re* never became a really "living suffix" in French, but we cannot help admitting its influence in the formation of such words as *esclandre*, *apôtre*, *titre*, *chapitre*, *épître*, *martre*,

I wish that some thorough specialist in Germanics would make our readers acquainted with the chief results obtained by the author.—Here only a few questions: the first element of *lätmüt* seems to be the German *Leid*?—May *maistung* (suffix *-ung* instead of *-ing*) contain or be influenced by *Dung*?—Should not mhd. *meister* *meinster* have been brought into connection with *meist*, *meinst*, rather than with *mein*? *Meinst* might have received the nasal from *minst*, *minnest*.—*paÿte* reminds one of *ab-basteln*.—*ruln* seems to be connected with *trodde*.—With "as *lot esbrick*" cp. the Swiss "as *mü chüt*," and the Saxon "als *Got der Herre*" (in 'BLIEMCHEN IN LONDON'). *Der Herre* in the Saxon saying is, of course, a transformation of some form of *reden*. But the whole expression remains difficult to explain.—If the exclamation *mar!* could be simply understood as the possessive pron. *mein* sc. *Gott*, it might be compared with the English *O my!* and *dear me!* I think *dear me* is not, as generally believed=Italian *dio mio*, but=*dear my Lord*, the last word being left out for obvious reasons.

*chartre*, *costre*, *cordre*, and especially *Sambre*, *celestre*, *escientre*, *encre*, *diantre*, *gouffre*, *filandre*, perhaps *goinfre*, *gouliastre*, *safre* and others of doubtful origin.

On the other hand, some of the nouns with *n* in their etymon occur also without the *r*. They have, then, preserved the *n*, and still the preceding consonant has not disappeared, which proves that here also *n* was originally *sonans*: *juefne*, *Estefne*, *ordene*; we must, of course, not quote *asne*, *chesne*, *almosue* in this connection, nor *imagine*, which is not a popular word but a learned form, as nearly all its sounds show. *Hâve* (beside *havre*) has entirely lost the suffix, and other double forms of a similar character are *golfe*: *gouffre*, *coulte*: *cotre*, *mar*: *martre*, (while *Montmarthe*: *Montmartre* should probably be understood differently). Consequently there must have been in the language some uncertainty as regards the suffix *-re*, and we have just seen that it *must* have been added analogically in some cases. The question accordingly arises, whether we shall simply admit its influence in all the forms concerned, or whether we prefer to lay down phonetic laws, based upon only a few words which can be easily explained otherwise.

GUSTAF KARSTEN.

Indiana University.

#### DÉSIRÉ NISARD AND THE HISTORY OF LITERATURE.

A noticeable feature of the reminiscences of DÉSIRÉ NISARD in the French periodicals is the absence of views on his influence as a critic. Old pupils of the École Normale sketch his directorship of that institution, his personal bearing, his attitude towards the Empire, comment on the legend of the "Two Morals," but in their mention of his works cast hardly a glance at his master-piece, nor attempt an estimate of his services as a historian of literature.

Reasons for this neglect are obvious. The memory of NISARD's campaign against Romanticism, much more his silence in the face of Realism, unite to make all literary critics of the present generation hostile to him. The few adherents of the Classical school have not yet spoken.

Yet the 'History of French Literature' is of no small actual importance. However vulgar it may be to estimate literary success from the publisher's point of view, in the case of a book of solid reading, full of analyses and arguments, which has no longer the attraction of novelty and which is rather out of fashion than otherwise, the demand of the public furnishes an indication of its influence. Its prefaces are its milestones. NISARD signed his first preface in 1844, his third in 1863, his seventh and final in 1879; but he lived to authorize the fourteenth edition. Thus in sixteen years, 1863-1879, four editions appeared: in the following eight, seven were necessary. So increasing a popularity cannot be wisely ignored.

NISARD was a critic of clear-cut theories. He chose his measure and abided by it. There is thus a unity in his work, a close connection of its parts, a constantly recurring standard of appreciation, which gives to it unexcelled order and clearness. His purpose, as he states at length in the first chapter, is to write a history of literature and not a literary history in the manner of the Benedictines. It is also not to be a history of language, though his distinction here is less obvious, for further on he states that all French writing previous to the Renaissance belongs to the history of language. Literature, he continues, begins with the appearance of art and ceases with its disappearance. By art in literature, he means the expression of general truths in a perfect language; that is, a language perfectly conformed to the genius of the country where it is spoken and to the spirit of humanity. It must therefore be a language formed and fixed. Hence the history of literature is the history of that which, in literary productions, has not ceased to be true, living and acting, and, in this instance, the history of that which is essential, constant and unchangeable in the French spirit. Now this spirit, according to NISARD, is preëminently practical, doing away with vain curiosity and idle speculations, in which quality alone it differs from the spirit of antiquity. It favors discipline rather than liberty. This difference has its cause in the influence of Christianity, which develops the practical side of human nature. That mirror of the French spirit which reflects its image

most exactly, is naturally to be found in its language. Those writers who most faithfully return the reflection of the French spirit have alone survived in the mind of the nation and are alone to be considered by the historian. It is his duty to compare the original with the portrait and to render reasons for the judgment that France has instinctively given.

To follow NISARD in the individual application of his rule would be a fruitless repetition of former criticisms. In general it is best adapted to prose writing and he does not hesitate to treat nearly all the literary prose productions from the time of VILLEHARDOUIN. He finds in the early chroniclers and in certain of the early poems, 'Roland,' 'Renart,' the 'Roman de la Rose' various traits of the French spirit and much of the language of durable works. The prose of the sixteenth century commands his increasing approbation until in DESCARTES and PASCAL he finds the models he has sought. Poetry, on the other hand, is but little suited to the requirements of NISARD. He has before his eyes the fear of BOILEAU. No notion of the lyric poetry of the Middle Ages before CHARLES D'ORLEANS. No mention of BAÏF, BELLEAU, PASSERAT, while the pages devoted to RONSARD are but a prose commentary of BOILEAU'S lines. LA FONTAINE he praises, ANDRÉ CHÉNIER he calls a true poet.

The chapter on MOLIÈRE is inferior only to those on DESCARTES and PASCAL in analysis, enthusiastic estimate and style, but MOLIÈRE is to him rather the embodiment of the French spirit than a writer of either prose or poetry. So in his condemnation of FÉNELON and ROUSSEAU he pays his respects rather to their "chimerical" spirit of liberty than to their manner.

The principal defect in the rule of NISARD seems to be the assumption that art exists in a fixed language only, meaning thereby the language of the seventeenth century, the language of RACINE. It may be disputed against him whether each period of linguistic development does not have its artistic language and whether productions that mirror faithfully the spirit of that age may not be considered as literature. The *lais* of Marie de France or of 'Aucassin et Nicolette' bear in

their grace and beauty no less trace of artistic effort than does 'Andromaque.' France, at least, no longer refuses to recognize in them its image, and thus exposes the arbitrary limits of NISARD to the danger of seeing succeeding epochs render justice to what had before been unknown or disdained.

Exception might likewise be taken to the statement that the predominant trait of the French mind is the practical. That common sense prevails in French literature is seen in the tendency towards satire. Yet it is a question whether this arises so much from a practical bent as from aversion to what lacks order, moderation; or, as NISARD says, from desire for discipline. There is, however, a logical sequence of thought, rigorous in its unfolding, running through French literature, whose result, practical or otherwise, depends entirely on the premises.

From another standpoint NISARD's definition of art might perhaps be open to objection: as to whether literature must always present general truths. Human nature remains the same in its outlines, but each change of social surroundings brings into prominence different shades of thought and emotion. That all variations of humanity are essentially the same general truths may be philosophically axiomatic, but whether the presentation in literature of these variations is accepted as true in all time may be open to doubt. The novels of the seventeenth century may be conceded to represent certain phases of the human mind, but it is evident that NISARD does not consider them to be literature. DAUDET is beyond cavil an artist, but a change of social conditions will render his best works unreadable.

Thus the history of literature has for us a broader meaning than is afforded by the definition of NISARD. It is the history of the human mind expressed in language. The study of human thought in the various periods of its manifestation, which by no means implies the study of all linguistic productions but rather of those that are typical, leads to an intelligence of national traits that can be used as a basis of comparison for the striking characteristics of each period. The rule of NISARD embraces but a part of the truth; it was also not applied impartially or indepen-

dently. Yet with its shortcomings, its one-sidedness, we owe to it many admirable delineations of works and authors, among which are the best presentations of some of the greatest writers of France, a valuable defence of classical taste, and a constant incentive to express the true by the beautiful.

F. M. WARREN.

*Johns Hopkins University.*

---

#### OLD ENGLISH LITERATURE.

*English Writers.* An attempt towards a History of English Literature. By HENRY MORLEY, LL. D., Professor of English Literature at University College, London. Vol. I, Introduction. Origins. Old Celtic Literature. Beowulf. Cassell & Co., 1887. Vol. II. From Caedmon to the Conquest. 1888.

This edition of PROFESSOR MORLEY'S 'English Writers' is a re-writing of his well-known work first published in 1864-67, two volumes in three, and extending to Dunbar, or to the invention of printing. The two smaller volumes now published form the first instalment of an intended 'History of English Literature' in twenty volumes, and two more volumes will complete the period covered by the original work. It was designed that the volumes should be issued half-yearly, but the Preface to the first volume is dated January, 1887, and the "Last Leaves" of the second volume, January 1888, so that at this rate it is to be feared that the work will never be completed by its author, a result much to be regretted on many accounts. With great modesty PROFESSOR MORLEY remarks in his Preface: "After waiting and working on through yet another twenty years, the laborer has learned that he knows less and less. Little is much to us when young; time passes and proportions change. But, however small the harvest, it must be garnered," and in his "Last Leaves:" "If the evening of life do not give long enough light for the completion of this book, it will be, at any rate, complete as far as it goes." That this light may be granted will be the earnest desire of every student of English literature.

The instalment now given to the public



forms a complete whole in itself, and constitutes a history of Anglo-Saxon, or, as PROFESSOR MORLEY prefers to call it, First English literature. Lack of access to a copy of the original work, now out of print, has prevented a comparison to ascertain the exact changes and additions that have been made. If memory serves, the Introduction, comprising a general review of the four periods of English literature,—namely, the Formation of the Language, Italian Influence, French Influence, and English Popular Influence, the last dating from Defoe, is reprinted as it originally stood. The principal changes seem to be in taking advantage of the works that have been published in Germany, and especially of the articles that have appeared in the *Anglia*, discussing Anglo-Saxon literature, although PROFESSOR MORLEY is very conservative and by no means agrees with the iconoclastic views of some German scholars. The first impression made upon the reader is the extent of the work beyond its immediate subject. There is a large amount of valuable information contained in it, especially historical information, but the question naturally arises, what direct connection has this with the history of Anglo-Saxon literature? Some of the chapters can be regarded only as digressions, and, while important in themselves, as comparatively irrelevant to the main subject. A history of Keltic literature, and of the literature of other branches of the Teutonic peoples, has but a remote bearing upon the First English literature, and if discussed at all, might have been treated in much less space. This would have left room for a fuller treatment of some works that have been passed over rather briefly.

The first four chapters of the first volume treat the Forming of the People,—and here such questions as "Were the Gaels Hyperboreans?" and "Were the Celts Cimmerians?" are discussed,—the Old Literature of the Gael and of the Cymry, and the Old Literature of the Teutons, including 'Ulfilas,' the 'Song of Hildebrand,' and the 'Weissenbrunner Prayer.' The result is that the only works in Anglo-Saxon literature treated in this volume are the 'Beowulf' and the 'Fight at Finnesburg.' In the scheme of the Indo-

European family (l. 130) the terminology used may be objected to in respect to the Teutonic branch, in that "Gothic" is applied to the whole branch, Moeso-Gothic and the Scandinavian languages are included under "Low-German," and "Teutonic" is applied only to what are usually known as the Low-German languages, namely, Old Saxon, Frisian, and Platt-Deutsch, the relation between the first and last of these not being otherwise indicated. This is at least different from the ordinary arrangement and liable to confuse the learner. In the chapters on the literature of the Gael and Cymry, there is much translation from the works discussed, so that the reader is put in possession of much useful information, even if it has a very remote bearing upon English literature. On pages 257-8 and 261 there is a singular *lapsus* of memory, which causes Ulfilas to be referred to as if he were contemporary with Odoacer and Clovis, although his correct period has just been given: This has, however, been observed and corrected in the "Last Leaves" of Vol. II.

The 'Beowulf,' as its importance deserves, is treated at considerable length. By means of translation and paraphrase a full account of the poem is given, after which follows a fairly complete summary of critical opinion. PROFESSOR MORLEY follows GREIN in his interpretation, but gives too much space to MR. HAIGH's theory of identification of names of tribes and places mentioned in 'Beowulf' with those of England, which theory, as far as I know, has not been adopted by any other scholar. He summarizes also PROFESSOR EARLE's recent attempt to vindicate an English origin for the poem. GREIN's interpretation of the Thrytho episode is given on pp. 336-7, and seems to be favored, but the old error of regarding Hygd as the wife of Offa is mentioned along with GREIN's view on p. 300 without condemnation. It appears too in the summary of Mr. HAIGH's view (p. 323), and on p. 322 we have from MR. HAIGH, "Hygd being either another name of Hygelac, or the name of his queen." PROFESSOR MORLEY accepts GRUNDTVIG's identification of Hygelac with the historical Chocilaicus (circa 520) mentioned by Gregory of Tours, but does not note the bearing of ll. 2921-22,

“*ús waes á syððan*  
*Merewioinga milts ungyfede,*”

upon the date of the poem, although he translates (p. 335), “Ever since then we have been denied the friendship of the Merovingians.”

Though of minor importance, as a matter of interpretation it may be noted that PROFESSOR MORLEY says (p. 298): “then Grendel’s head was borne by the hair into the place where men were drinking, and the head of the woman also;” and again (p. 339): “when Beowulf had returned victorious and presented to Hrothgar the heads of Grendel and Grendel’s mother.” The poem does not state that he brought back any head but that of Grendel, and I presume this opinion of PROFESSOR MORLEY rests upon a misinterpretation of *idese* in 1650 which refers to Wealhtheow and not to Grendel’s mother; for we are told that he took nothing from the cavern

“*búton þone hafelan and þáhilt somod*” (1615);

again in 1636 we have *hafelan*, singular, as explained by *Grendles hēafod* in 1640 and 1649; *ides* is used of Grendel’s mother in 1260 and 1352, but not in 1650, for the men bore into the hall only the head of Grendel. This might not deserve mention but that PROFESSOR MORLEY’S view is adopted in the argument to PROFESSORS HARRISON and SHARP’S edition of ‘Beowulf.’ MÜLLENHOFF’S theory of the composition of ‘Beowulf’ is briefly summarized at the close of the chapter, and the opinion expressed that “Courage is all that is wanted to make any one great as an analyst in the new speculative chemistry applied to books.”

The last chapter of Vol. I contains a translation of the ‘Fight at Finnesburg’ and of the corresponding episode in ‘Beowulf,’ and is followed by a useful bibliography of ‘Beowulf.’

Vol. II treats the other existing remains of Anglo-Saxon literature, beginning with ‘Widsith,’ which is translated. The following chapter on ‘The Scóp’ contains translations of ‘The Seafarer’ and ‘The Fortunes of Men,’ and discusses MÖLLER’S view of the original strophic form of ‘Widsith,’ which PROFES-

SOR MORLEY pronounces “critical sleight-of-hand,” and concludes: “Enough has been said to show how largely this method of destructive criticism rests upon conjecture; and how little the common repetition of such phrases as ‘clearly,’ or ‘it is certain,’ can give certainty to the most ingenious system of three-piled hypotheses. And when all’s done, where is our poem?” It must be acknowledged that the German “tear-to-pieces” criticism has been “run in the ground,” and not sufficient weight has been given to the objections that may reasonably be urged against this method of analysis.

Next comes another interesting digressive chapter on the “First Teachers of Christianity,” preliminary to an account of the poems ascribed to Caedmon. BAEDA’S familiar account is repeated, and the ‘Genesis’ is treated quite fully, with considerable translation, but the ‘Exodus and Daniel,’ and the second book, ‘Christ and Satan,’ are very briefly summarized. A translation of the ‘Muspilli’ and an account of the ‘Heliand’ follow, with a summary of SIEVERS’ pamphlet on ‘The Relation of the Heliand to Caedmon’s Paraphrase,’ but PROFESSOR MORLEY thinks that “Caedmon’s poem . . . must have been known to the Old Saxons long before the ‘Heliand’ was written” (p. 108). PROFESSOR MORLEY endorses the very probable view that MILTON knew of Caedmon’s Paraphrase from JUNIUS, its first editor (1655). This chapter closes with a brief summary of opinion on the authorship of Caedmon’s poems, and another fling at the analytic criticism applied by way of burlesque to the Introduction to the first volume of this work.

Two chapters follow, chiefly on Bede and Alcuin; and while containing much of general historical interest, there is little of special connection with literature in the Anglo-Saxon tongue. This is resumed in brief notices of the Northumbrian fragments, and other works contained in SWEET’S ‘Oldest English Texts,’ but PROFESSOR MORLEY does not seem to have known of SWEET’S ‘Anglo-Saxon Reader, Part II,’ although it was received in this country before the date of the ‘Last Leaves,’ for in his note to p. 178 on the contents of the ‘Oldest English Texts’ he ascribes to MR.

SWEET the opinion that the Vespasian Psalter is Kentish, as ZEUNER held, but in his later work MR. SWEET decides that it is Mercian. This error is repeated on p. 322, in opposition to STEVENSON'S old view that it was Northumbrian. This chapter contains a full translation in blank verse of the 'Judith,' that spirited fragment of Anglo-Saxon poetry, the superior excellence of which makes us regret the more that so little of it has been preserved. A description of the contents of the Vercelli and the Exeter Books follows, and of the 'Menology' and the 'Salomon and Saturn,' but all very brief; and then we have a chapter on Cynewulf, a discussion of his name in the Runes, and of his connection with the Riddles, the authorship of which PROFESSOR MORLEY is inclined to deny to him. I cannot enter into the discussion, but PROFESSOR MORLEY sums up his opinion as follows: "We have, then, no evidence upon which to ground a belief that Cynewulf wrote any of the First English riddles." SARRAZIN'S odd view that Cynewulf wrote the 'Beowulf' is then summarized from *Anglia*, Vol. IX, and "the myth of Cynewulf" is reconstructed after WÜLKER in *Anglia*, Vol. I; the conclusion is reached that he lived in the eighth century; "His work shows that he was a 'scôp.' There is no evidence that he was a priest or monk. Here ends our knowledge of the personality of Cynewulf, and even that includes a trace of supposition."

'The Vision of the Cross' is next translated, but the opinion of DIETRICH and TEN BRINK as to its Cynewulfian authorship is dissented from. The inscription on the Ruthwell Cross is described, and the views of CHARITIUS and LEFÈVRE (*Anglia*, Vols. II and VI) as to the 'Guthlac' are briefly given, with short notices of the 'Physiologus,' the 'Wanderer,' and the 'Ruin,' or 'Ruins,' as PROFESSOR MORLEY prefers to call it.

Here follows another digressive chapter on Dicuil and Erigena, chiefly the latter, after which we have a very full account of king Alfred and his literary labors, but the types make the author ascribe to King Alfred the compilation of the 'Chronicle' in the year 991. PROFESSOR EARLE'S valuable edition of that work is curiously omitted on p. 294, although

PROFESSOR EARLE'S name appears in another note on the 'Chronicle' on p. 308.

Monasticism in the tenth century is treated in connection with Dunstan and Ethelwold, and this is followed by an account of Aelfric's works, a blank verse translation of the 'Battle of Brunanburh,' with brief notice of the other pieces of verse in the 'Chronicle,' a prose summary of the 'Battle of Maldon,' a brief notice of the Psalter and the Charters, and a further account of MR. COCKAYNE'S 'Leechdoms, Wortcunning, and Star-craft of Early England.' The consideration of the period is closed with an account of Wulfstan's works, bare mention of the 'Apollonius of Tyre' and a few other prose pieces, a description of the 'Rhyming Poem,' and a summary of the contents of 'The Grave,' included, perhaps, because printed in Thorpe's 'Analecta Anglo-saxonica,' but I can see no reason for counting this poem as a specimen of Anglo-Saxon literature, for its language shows that it was manifestly written after the close of the period.

This chapter closes with a too brief reference to the 'Anglo-Saxon Gospels,' which is not brought down to date, for PROFESSOR SKEAT'S noteworthy edition is omitted entirely, THORPE'S being the last one mentioned.

The volume closes with a chapter on the Northmen, in which an account is given of the 'Eddas,' with a full translation of the 'Völuspá,' of the Northmen in France and England, and of the times of Edward the Confessor to the Norman Conquest. This chapter illustrates further what has been said of the tendency of PROFESSOR MORLEY to digress from his main subject. His account of Icelandic literature is interesting and useful, but of very remote connection with English literature, and the subsequent historical narrative is readily accessible anywhere, so that some of the space occupied with these subjects might have been devoted to a fuller and more thorough account of some of the Anglo-Saxon poems that have been too briefly passed over. PROFESSOR MORLEY is acquainted with TEN BRINK'S work on 'Early English Literature,' as TEN BRINK'S views are occasionally referred to, but it is nowhere mentioned, nor is PROFESSOR EARLE'S shorter work on 'Anglo-Saxon Literature,' although this book will not super-

sede them. A useful Bibliography is appended, but it is not full enough for the scholar. The last work mentioned in it is WÜLKER'S 'Grundriss,' which might have been used to advantage in the body of the volumes. PROFESSOR MORLEY expresses the hope that when WÜLKER prepares a new edition, he will arrange for its translation into English. I may be permitted to state that two American scholars, MESSRS. McCLUMPHA and DEERING, WÜLKER'S pupils, are now making arrangements for the publication of an English translation of this valuable work, indispensable to every Anglo-Saxon scholar, with the full authority of PROFESSOR WÜLKER and the use of the important material that he has collected for a second edition.

Anglo-Saxon scholars will be thankful to PROFESSOR MORLEY for this new edition of the first volume of his 'English Writers,' which deserved re-writing, but while, from PROFESSOR MORLEY'S point of view, he may defend the inclusion of so much extrinsic matter, I think that the work would have been improved by both omission and insertion, so that it might serve as the standard history of Anglo-Saxon literature, an office that, in its present form, it will scarcely fulfill. "The half is sometimes more than the whole."

JAMES M. GARNETT.

*University of Virginia.*

#### THE STUDY OF ROMANCE PHILOLOGY.

*Die Romanische Philologie.* Ein Grundriss von FR. NEUMANN. Leipzig, Fues's Verlag, 1886; pp. 96.

*Encyclopaedie und Methodologie der romanischen Philologie,* mit besonderer Berücksichtigung des Französischen und Italienischen von GUSTAV KÖRTING. Heilbronn, Henninger, 1884-'86; 3 vols., pp. xvi-224, xii-505, xx-837.

*Grundriss der romanischen Philologie,* unter mitwirkung von neunundzwanzig Fachgenossen, herausgegeben von GUSTAV GRÖBER. Strassburg, Trübner, 1886-'88; I. Band, pp. 835.

Three publications of a similar character—all intended to introduce the scholar to a thorough

study of Romance Philology, yet each treating the subject in so distinctive a way that there will be but little competition among them.

We shall not make an effort here to give a full account of the immense amount of scholarship set down on nearly 2500 pages by men who all rank among our first masters; but we shall try so to characterize the above works, and to give such information on their contents, that each of our readers may be able to judge which of them will best serve his own purpose, and where, in a given case, he is likely to find just the reference wanted. Only occasionally, when the subject under consideration and the character of our own studies will allow, shall we venture to add some suggestion of our own.

NEUMANN'S 'Die romanische Philologie, ein Grundriss' is a reprint from SCHMID'S 'Pädagogische Encyclopaedie,' vii. The author addresses himself not so much to experts in our science as to beginners, and to a larger public of non-specialists in general. The subject was therefore to be treated with the most elementary clearness and at the same time with the greatest brevity compatible with scientific, I mean thorough, work. We must say that NEUMANN has succeeded admirably well in this difficult task, and his book can be highly recommended to students who desire to receive an insight into the character, aims, history, present state and means of development of Romance Philology; it will also prove useful to scholars in other departments, especially in Latin and Teutonic Philology, whenever they wish to cast the necessary side-glance on their neighboring field.

The book is divided into two parts: in the first chapter the author gives an outline of the history of our discipline, culminating, as was natural, in a sketch of the life and works of our venerated "Altmeister" DIEZ; the second part contains a—well, we hesitatingly say bibliography, although it is not a bibliography in the common acceptance of the word, not a mere compilation and juxtaposition of dead titles, appalling to beginners and next to useless, because of the fact that worthless publications are mentioned in the same breath with important ones, so that the inexperienced student never knows which to choose first and rarely strikes the right one. NEUMANN'S bib-

liography is of a very different character: he accompanies nearly every title with some substantial remarks on the contents and general character of the book in question, and the arrangement is very simple and practical. Yet it is at the same time of scientific interest, inasmuch as NEUMANN has divided his subject not geographically but systematically, treating first all the Romance languages in succession, and then their literatures. He has thus, among the first in our science, put into practice a principle long recognized by our chief authorities.

As regards the scope of the bibliography, NEUMANN quotes only the best and most useful publications on each subject, and works of minor value, dissertations, etc., are mentioned only when there was nothing better published. So, everything was left to the discretion of the author, and while we may perhaps feel inclined to put an interrogation point here and there,<sup>1</sup> we must confess that on the whole NEUMANN'S selection has been a very judicious one, and it is altogether astonishing how much he has been able to give on his 82 pages. We therefore again recommend the book most heartily, especially to our younger readers.

'Die Encyclopaedie und Methodologie der romanischen Philologie,'<sup>2</sup> by G. KÖRTING, consists of three volumes, containing together more than 1500 pages. We must not, however, conclude from the size of the work that we are to find in it complete treatises on the different branches of Romance Philology. Such was not the intention of the author, as he himself declares in the preface. His purpose was more to give the student a fair start in the whole subject by offering him a solid outline of the most important principles and the best-established facts, and by extensive bibliographies at the close of the various chapters to enable him to pursue such special studies as he may be par-

1. For instance H. SWEET'S 'Spoken Portuguese,' SAINTS-NURY'S works on French literature, CRANE'S publications on Folklore would have deserved special mention, while the compilations of amateur philologists like PRINCE L. L. BONAPARTE are of doubtful value in the hands of beginners.

2. The American public were first made familiar with this work by ELLIOTT, *American Journal of Philology*, and by TODD, who translated into English the chapter: "Observations on the Academic Study of Romance Philology" in THE MODERN LANGUAGE SERIES III.

ticularly interested in. For obvious reasons, then, the author rarely had an opportunity of committing himself by going into details, and his more or less rudimentary statements may be accepted, on the whole, as reliable. This seems to be especially the case in the department of literature. We may, occasionally, differ from the author's criticism, when he calls BRANDES' 'Lit. i. 19 Jh.' B. v. "kein wissenschaftliches Buch;" SCARTAZZINI'S edition and commentary of the 'Divina Commedia' should not be left out, whatever may be said of the man's scientific and polemical work in general. But in spite of a few details of this kind the history of literature is apparently KÖRTING'S strong side.—The student will have to be more cautious in making use of the linguistical part of the work. Here KÖRTING'S rich and diffusive style often becomes vague and misleading, nor have recent investigations always been utilized even when they are mentioned and recommended in the bibliography. The whole chapter on French phonetics is in need of many modifications, while those on general phonetics and on sound-change etc. are rather a failure. KÖRTING'S notions on the most important facts in Comparative Philology are somewhat behind the times, and have been abandoned by every active grammarian since the discovery of the famous "Palatalgesetz" and the Indo-European vowel-theory connected with it. Some readers would have willingly dispensed with a good many general remarks for a few more facts instead.—But it would be unfair and absurd to insist upon such and other deficiencies, when the great work as a whole calls forth our sincere recognition, gratitude and admiration. It is at once stimulating and humiliating to find one man speaking with well-founded authority on so many branches of our science, or rather on so many sciences, each one of which seems to be too much for an ordinary man's capacities. Every question that could possibly ever be brought into connection with Romance Philology, is treated here with equal care if not with equal success; nothing is neglected, nothing thought too small. There is no frivolous haughtiness or contempt of one department in favor of another, on account of some personal predilection. We may, indeed,

learn from KÖRTING a noble lesson, which professors and especially beginners—if, in fact, they ever began at all—seem to be liable to neglect: that in the great field of science each part is equally worthy of a thorough treatment, of a scholar's earnest occupation; that nobody should belittle his colleague's specialty and claim the character of scholarship for his own work alone. Rather let everyone come bravely forward with the result of his studies: Every kind of good work will be welcome, whether it be on pedagogics or phonetics or literature or syntax, whether on English or Rumanian or Volapük. We hope that a serious perusal of such honest work as KÖRTING's, and the combined efforts of men of experience and scientific standing, will successfully check a narrowness of mind which might become dangerous to the best interests of our young students individually, as well as to the sound progress of science itself. Only a loyal cooperation and a readiness to recognize the importance of other branches than our own, can lead to the highest success.

While KÖRTING's work is of a more pedagogical character, pointing out to the student what and how he must study in order to become a Romance scholar, the third publication which we bring to the attention of our readers, represents at first hand the actual results of scientific investigation. In GRÖBER's 'Grundriss der Romanischen Philologie' we are in the very workshop, the *sanctum sanctorum* of European, especially German, Romance Philology, and the reader may be sure that every line here gives the last word on the subject in question. This will be explained by the origin of the work: it is published under the direction of GRÖBER, not written by him alone; twenty-nine of our first authorities have combined forces to produce a picture of Romance Philology under the aspect which it wears at the date of publication, each of the authors treating of such part or parts as he has made his most special study. Three instalments have appeared thus far, the last, which completes the first volume of the undertaking, having but just issued from the press. Three more instalments are reserved for the second and concluding volume, which will be devoted chiefly to the literature of the Romance peoples, the work being intended to

cover, when complete, the entire domain of the science. In the first volume we find:—GRÖBER: "Geschichte der romanischen Philologie," "Aufgabe und Gliederung der roman. Phil.," "Die mündlichen Quellen," "Methodik der sprachwissenschaftlichen Forschung," "Einteilung und äussere Geschichte der roman. Sprachen;" SCHUM: "Die schriftlichen Quellen;" TOBLER: "Methodik der philologischen Forschung;" WINDISCH: "Keltische Sprache;" W. MEYER: "Die lateinische Sprache in den romanischen Ländern, and together with FRANCESCO D' OVIDIO: Die italienische Sprache;" FR. KLUGE: "Romanen und Germanen in ihren Wechselbeziehungen;" SEYBÖLD: Die arabische Sprache in den romanischen Ländern;" GASTER: "Die nicht-lateinischen Elemente im Rumänischen;" TIKTIN: "Die rumänische Sprache;" GARTNER: "Die rätoromanischen Mundarten;" SUCHIER: "Die französische und provenzalische Sprache und ihre Mundarten;" MOREL-FATIO: "Das Catalanische;" BAIST: "Die spanische Sprache;" CORNU: "Die portugiesische Sprache;" G. MEYER: "Die lateinischen Elemente im Albanesischen." The volume closes with a "Namen, Sach- und Wortverzeichnis," with a general map of the "Ausbreitung der romanischen Sprachen in Europa" and twelve minor maps illustrating the distribution of the leading French and Provençal dialect peculiarities. The abundance of information, the exactness of the detail work,—at once the outgrowth and the source of sound general principles,—the simple, sober style which characterizes this class of workers, the absolute objectivity which makes things speak for themselves, so that we forget all about the author and ourselves, about "schools" and polemics, under the immediate impression of facts—all this makes GRÖBER's 'Grundriss' a real master work. We have no desire to express any unfavorable criticism as regards the subject-matter itself, but will only give utterance to a wish concerning the arrangement of the materials. GRÖBER's essay on the history of Romance Philology gives a mass of titles, arranged half chronologically and half systematically, and, moreover, alluded to rather than given in full, so that students who are not yet acquainted with the subject cannot even tell whether the publication mentioned is an article



or a large work, without constantly consulting other bibliographies. While the advanced student may with some difficulty derive great benefit from the author's sound criticism, it remains a pity that so much useful information is more or less concealed in a labyrinth inaccessible to beginners. We hope that an exhaustive index will open up all these treasures to everybody. Most of the special treatises are suggestive of regrets that they are not many times longer, and in one or two cases it may be doubtful whether this feeling arises solely from the superior excellence of the essays, or also from the fact that they are somewhat fragmentary. But in any case we must not forget that, for instance, MEYER'S and KLUGE'S, and in fact most of the essays, are the first comprehensive works ever published on their respective subjects, and that consequently we should not expect to find our every curiosity satisfied. Perhaps, indeed, the noblest success of a book is to inspire fresh curiosity, and in this respect the effect of our 'Grundriss' is preëminent. Here, as on an excursion into an unexplored country, we are constantly surprised by new outlooks and at the same time experience an ardent desire to know more and more of what lies beyond; a thousand side paths and openings invite us, and we would fain stop and examine more closely, were it not that the main road itself is continually presenting so many interesting phenomena. We might, indeed, envy our young students, who are to have the pleasure of traversing these broad domains under the guidance of such distinguished masters; but let us rather join the party: we are all sure of receiving our share of benefit as well.

GUSTAF KARSTEN.

*Indiana University.*

*THE COLLAR-EYSENBACH GERMAN GRAMMAR.*

*Graded German Lessons*, being a Practical German Grammar, by WM. EYSENBACH. Revised and Rewritten, with notes, etc., by WM. C. COLLAR, A. M., Head-Master Roxbury Latin School. Boston, Ginn & Co.

It will require considerable evidence a few generations hence to convince antiquarians

that OLLENDORF'S Grammar was ever used as a text-book in sober earnest. Yet it is but a few years since this book—"ignorant of man's nature and of boy's"—was almost the only American publication offered as an aid to the teacher of German. Undoubtedly an inspired teacher can teach with any text-book, however poor, but unfortunately the rank and file can hardly lay claim to this high qualification, and it becomes of great importance to secure and put before them every most efficient aid, while even the best teachers cannot afford to be indifferent toward the associate which they introduce to their pupils.

The past three years have seen the publication of no less than a dozen grammars, all of them with more or less valid claim upon interest and acceptance, and the problem is no longer—Where shall I find a good grammar? but—Which is the best? In many cases the answer to this question will depend upon the peculiar circumstances. Students, for instance, who wish only the merest outline to enable them to read scientific prose will find enough in PROF. SHELDON'S Short Grammar, while others who can devote themselves to a thorough study of the grammar from a linguistic stand-point will take WHITNEY'S or BRANDT'S. But as a grammar for the average high-school or college class, there are a great many points in favor of the one which is here under consideration.

Without feeling obliged to define the "Natural Method," it may safely be said that most progressive teachers employ it to a greater or less extent, even though they do not confess their allëgiance. This grammar will be found to be on the whole a happy mean between the Natural and the Scientific methods, and especially adapted to the great majority of teachers who do not find it practicable or wise to follow either course exclusively. Beyond this, two of the greatest merits of the book, points in which it is superior to many of its competitors, are its arrangement under one series of lessons, and the "sweet reasonableness" of the English exercises. It has been felt by all teachers that a grammar which outlines the subject in one series of lessons, but omits just enough to oblige the pupil, in order to under-



stand it, to go through a second series, is a mistake. Many students are unable to spend more than a term on the grammar. Such are accordingly compelled to buy a book a considerable portion of which they never use, and at the same time fail to get a right view of the subject. Hence one of the essentials of the ideal grammar is a single series of lessons. Together with this should go the greatest brevity consistent with thoroughness and clearness. In this respect the present work leaves something to wish for. The introduction of German Extracts for Translation must be regarded as a mistake. It occupies space and serves no good end. As PROF. COLLAR says in his Introduction, the aim should be to get at translation as soon as possible, but the most satisfactory translation for the pupil is in continuous work.

The other strong point of the book is in the character of the sentences used for translation from English into German. In each exercise there is a more or less thorough treatment of one phase of expression in sentences grouped about subject, thus giving a very desirable unity to the exercises. In most conversational grammars there is a large proportion of the "silver-spoon-of-my-grandmother" element—that element which has brought the study of German grammar into disrepute. With very few exceptions there is a human probability about the sentences in MR. COLLAR'S book which will be greatly refreshing to the teacher who has missed this quality in his older text-books. To this, paragraph 43 makes a strange exception. Such sentences as: My nephew's monkey is in his [whose?] room;—What *does* your nephew *buy* in that shop?—Where is the ox of your uncle's herdsman?—I *am looking* for my hare; I *have lost* it in the garden;—*Have* you *found* what you *are* looking for?—seem to indicate that this lesson escaped the careful revision manifest in the others.

The scientific division of nouns into strong and weak declensions, aided by the tables on pages 69 and 40 (the latter might be simplified) is certainly the clearest way of presenting the subject; but it is confused here by an over-handling which is likely to offset all the benefit derived from the plan. Lesson 4 treats the

strong declension; Lesson 5, the weak. Lesson 7 treats the feminine nouns, thus overlapping the two just mentioned. Lessons 8 and 9 treat masculine and neuter nouns in connection with the declension of adjectives, this also overlapping 4 and 5. Lesson 10 treats feminine nouns again, making the third appearance of this subject. Then comes Lesson 11 treating the plural of the weak and strong declensions, followed by Lessons 12 and 13 on the plural of neuter and feminine nouns. Here is certainly room for much condensation and consequent improvement. In doing this, note should be taken of the following: Paragraph 125,2 might fairly say: One-half of the monosyllabic feminines; Paragraph 125,3 is wrong,—'two-thirds' should be *two-sevenths* (see § 127,2, and § 154).—Paragraph 130 would be clearer: "All feminine polysyllables and one-half the monosyllables."—Paragraph 130,4 should specify "foreign nouns accented on the last syllable but not ending in *al, an, ast, etc.*"

Further points of excellence are: the treatment of prepositions, in which notice the single oversight of saying that *nach*, without distinction of meaning, stands either before or after its object. Only in the meaning 'according to' may *nach* stand after its object. The negative use of *ein, etwas, etc.*, the position of *nicht*, the distinction between *sein* and *haben* as tense auxiliaries, and the distinction between the real and the apparent passive voice, points which are often omitted or poorly handled, are made clear by the author. Only in regard to the last, a matter on which too much light cannot be shed, such an infallible test as that of throwing the doubtful form into the active voice, whereby the false passive changes its tense, would certainly be helpful.

Especially good are the chapters on the order of the sentence and on the subjunctive. The latter is enforced, as indeed is the case throughout the book, with excellent examples, but would probably be aided by more general statements as to the nature and use of the subjunctive. The suggestion always to learn the article with the noun, is one which long experience has proved valuable.

The pronunciation is treated briefly and well, with the exception of *ö* and *ü*. For so

simple a matter it is queer what an ado grammarians make over these two sounds. MR. COLLAR says *ö* is like the English *u* in *burr*, or like French *eu*. The first remark is not correct enough to be of any use, and the second, aside from not being strictly accurate, is no help, since French *eu* is one of the most difficult vowel-sounds in any European language. It is a simple matter to direct any one how to make these sounds: *ö* is English *ä*, and *ü* is English *ee*, both made with the position of the lips commonly taken in pronouncing *oo*.

Matters of detail which we should hope to see corrected or improved in a second edition are: The insufficient explanation of the meanings of the auxiliaries of mode, especially of *wollen* and *sollen*, and their mutually complementary relation in the sense of intention, one active the other passive. The index on this subject omits the references to pages 101 and 107, while Lesson 16, under the title, omits the intended reference to page 267.

Paragraph 197,1 is not entirely correct. "Comparative and superlative are formed by the addition of *-er*, and *-st*, or *-est*, to the positive." The superlative of predicate adjectives is formed in two ways: with *der*, *die*, *das*, when the comparison is with objects of like kind; with *am—sten*, when the object is compared with itself or with things of another kind.

Lesson 20 should contain a statement of the meanings of the inseparable prefixes. Moreover, paragraph 232 in this lesson is insufficient. *Durch*, *unter*, etc., may be recognized as separable, for the most part, by the literal meaning of the compounds, while those compounds which have figurative meanings, or are rendered by Latin derivatives, are mostly inseparable. The place of the accent does not help the student, because he does not know it.

Paragraph 336 contains the only general reference to the use of the article in German when omitted in English. It consists of a few inadequate examples. When used in the full extent of their meaning, abstract and mass nouns in the singular, and class nouns in the plural, take the article in German. The same is true of the names of days of the week and names of months and seasons; also of Christian names and *Vater* and *Muller*, when

used in the family.—Paragraph 339,3 on *es giebt* is insufficient. In fact no real explanation is offered. *Es giebt* states the facts of nature, and others applying to a large extent of time and space, in distinction from *es ist*, which states incidental circumstances and facts existing in limited time or space. *Il y a* does not help in distinguishing, for it covers both.—Paragraph 46,3 is in error regarding the last two cases. Of the strong verbs in *o*, but one takes *ö* in the second and third singular; of the six in *au*, but two change to *äu*.

Page 113, Note 6, is not quite accurate. "The *when* of narration is *als*; of interrogation is *wann*; implying condition is *wenn*." *Als* is used for historic tenses, *wenn* for present and future, both meaning "when." In Lesson 23 and elsewhere, the author makes a mistake, pedagogically at least, in rendering the Conditional by English *should*. This leads inevitably to confusion in the pupil's mind. In the same Lesson, page 174, Note 6, occurs the expression "an impossible wish relating to the past," by which is probably meant, a wish contrary to fact. The imperfect subjunctive, moreover, does not express an impossible wish relating to the present; it carries no implication of possibility or the contrary.

The statement of the correspondence of consonants, on page 16, is open to the same objection as is made by DR. HUGO SCHILLING, in MODERN LANGUAGE NOTES for February, to the treatment of this subject in the JOYNES-MEISSNER grammar, namely, that it gives a perverted idea of the relation of the two languages, though MR. COLLAR does not profess that this is a statement of Grimm's Law. Yet the defence which MR. JOYNES sets up is scarcely valid, since the arrangement which would really be the helpful one for the student is the reverse of the one given by him as well as by most of the grammars which touch the subject. Instruction should go from the known to the unknown, from the English to the German, and so in the natural direction of consonantal development. A brief statement of the more important limitations of Grimm's Law would be very desirable.

W. H. CARRUTH.

University of Kansas.

*Etymologisches Wörterbuch der romanischen Sprachen*, von FRIEDR. DIEZ. Fünfte Ausgabe. Mit einem Anhang von AUGUST SCHELER. Bonn, Marcus, 1887.

This new edition of DIEZ's 'Wörterbuch' shows a much enlarged appendix, as was to be expected, and will be very useful. It is perhaps unfair to lay much stress on any lack of completeness, for completeness in such matters is, as we all know, very difficult. But it is surprising not to find any mention of THURNEVSEN's 'Keltoromanisches' under *andare* and in the same place a reference might have been given to the *Literaturblatt für germanische und romanische Philologie*, 1884, col. 104 (\**indare* from *inde*). The latter omission is more excusable than the former, and indeed it appears from a hasty search that THURNEVSEN's book has entirely escaped SCHELER's notice, which is indeed surprising. At least I find no mention of it in several places where mention might be expected; for example, under *ambasciata*, *canicia*, *drudo*, *briser*, *lai*, *mainl*, to mention a few examples out of many. CORNU's etymology of *bravo* (*Romania*, 1884, pp. 110-113) is also not mentioned. Under *foin* II. c, the appendix has the same surprising remark as in the last edition. If Latin *praeda* is really related to *prehendere* then a vulgar Latin *prēda* may not seem any stranger than *pre-* in the Latin verb. Of course French *proie* cannot have come from *praeda*.

E. S. SHELDON.

Harvard University.

*Grundriss zur Geschichte der deutschen Dichtung aus den Quellen* von KARL GOEDEKE. 2. Auflage. Dresden, Ls. Ehlermann. Bd. I-III, pp. viii, 500; iv, 600; viii, 384.

Among the representatives of German philology and literature who have recently died in such rapid succession, PROFESSOR KARL GOEDEKE held one of the foremost positions. Born in 1814 at Celle, he received his academic training at the University of Göttingen, where the influence of the Grimm brothers, Benecke, Gervinus, Otfried Müller and Dahlmann determined his future career. Even as a student he began making the collections which became the basis of his later famous works.

The time following his studies in Göttingen he devoted mostly to quiet literary activity; but he also took an active part in the political events which were then agitating Germany. Not until the year 1873 was he appointed Professor of the History of German Literature at the University of Göttingen, which position he held up to the time of his death, October 27, 1887. GOEDEKE's scientific activity was many-sided, though mostly directed to literary investigation, the results of which he did not withhold from the general public, being widely and favorably known as the editor of classical writers and the author of 'Goethe's Leben und Schriften.' By his clear and objective presentation of facts he marks a wholesome and pleasing contrast to the scientific journalism and subjective mannerism so fashionable of late.

The chief work of GOEDEKE's life is his celebrated 'Grundriss,' a *monumentum aere perennius* not only of himself but also of the scholarly industry of Germany. A few years before his death he prepared a second edition of it and succeeded in carrying this as far as the third volume, thus covering the literature to the close of the Seven Years' War. In many respects this second edition must be regarded as an entirely new work. The author has added a stupendous amount of material, thus creating an indispensable storehouse for the benefit of all future investigators. But it is not alone a book of reference: it equally excels in subtle observation and objective truthfulness—qualities which characterize all of GOEDEKE's writings. The publisher promises that the continuation of the second edition will cover the period down to the present time; and we hope that this excellent work will find its way not only into the libraries of our colleges and other public institutions but also into the private collections of many cultivated readers throughout the country.

JULIUS GOEBEL.

*Complete German Manual for High Schools and Colleges* by WESLEY C. SAWYER, PH. D., Chicago, 1887.

The book before us attempts to combine the "natural method" and the "grammar

method," and aids to subserve the ends of grammar, exercise-book, conversation-book and reader. Part I, Theory, is devoted to Pronunciation, Inflexion, Syntax, and Etymology; Part II, Practice, contains (1) Exercises for Writing and Oral Practice (2) German Correspondence (3) Continuous Reading and Conversation ('Joseph und Benjamin, nach einer Erzählung von BERTHOLD AUERBACH'). Then follow Remarks on Punctuation and Orthography, a list of Irregular Verbs, German-English and English-German Vocabularies, an Index and table of Conjugations and Declensions.

The manual under consideration is an attempt to supply the demands of the unorganized, or at best poorly systematized, method of teaching German in American Schools, and as such is in many respects an improvement upon not a few of the older manuals. But certain points of theory need comment. The author's theory of declensions, as applied to nouns, is quite out of harmony with the classification generally recognized in this country and in Germany. Whatever may be said of the terms "strong" and "weak," "old" and "new," as applied to nominal declension, they certainly are plain finger-boards to the student entering the historic study of German or Germanic grammar. This classification as applied by WHITNEY, BRANDT, MEISSNER and all of the best writers on German grammar is certainly more scientific and more simple than the arbitrary arrangement into the three declensions as given by DR. SAWYER: I. Containing feminines (both weak and strong); II. Containing masculines and neuters, ending in *-el*, *-er*, *-chen*, *-lein*; III. "The third declension includes all nouns not belonging in the first or second declension" (§181). Then follow "classes of masculines" belonging clearly to the weak declension (as the author's words indicate), which are not included "under the above three declensions. . . neither do they constitute a fourth declension, but follow the masculine gender of the weak adjective declension" (§191). It must be apparent to the beginner, as well as to the author himself, that this classification is complicated and confused. If the nouns treated in this last-named class had been arranged under the weak declension of nouns, where they belong, it would not have

been necessary to treat them as intruders in nominal inflexion. Inasmuch as the author makes use of the terms "strong" and "weak" of adjective declension, would it not have been much more consistent,—especially as it is simpler,—to apply the same terms to nominal declension, and thus introduce the student at once to the classification and nomenclature which he will meet in all scientific works on German grammar?

In Part II, the promiscuous collation of examples from even the earliest period of N. H. G. literature is liable to lead the student to suppose that the speech of LUTHER is as good modern German as that of FREYTAG or HEYSE. It seems to us that for purposes of style much better results would be reached by putting the student on his guard to detect deviations from the modern idiom. The exercises for translation into German, though well selected, seem too varied. The great failure of most of the prose exercises in the books, is due to the indiscriminate jumble of incoherent sentences made to fit the rule under consideration. The student should be trained to think consecutively and logically in a foreign language as in his mother-tongue; a connected description or story can be made to illustrate a rule quite as efficiently as a series of disconnected sentences.

The vocabulary might have been rendered more serviceable by giving more of the important meanings of many words and by adding the *essential forms* (nom., gen. sg.; nom. pl.) of strong nouns.

Minor points to be noted are: §142 might be better stated by saying that variatives are formed by adding *lei* (= 'kind') to the genitive (for examples of the older use of this construction cf. M. H. G. "*einer leie volc*," where the forms are printed as separate words); §153 is not correct, inasmuch as the feminine derivatives in *t* are both numerous and monosyllabic. It is nouns formed on a simple *ab-laut stem* with *no derivative suffix* which are so generally masculine, while those which add the suffix *t* to this stem are regularly feminine. Examples are *der Zug* (<*ziehen*) but *die Zucht* (<*Zug+t, g> ch* before *t*), *der Schlag* (<*schlagen*) but *die Schlacht*, (<*Schlag+t*); §155 *der Reichthum, der Irrthum* are exceptions; §159 has received fuller treatment in AUN'S

'Synopsis of German grammar' §108, BRANDT'S 'German Grammar' §58, WILMANN'S 'Deutsche Grammatik,' Zweiter Teil §88; §178, add *der gefalle, der Schade*; §212 cf. WILLMANN'S 'D. Gram.' Zweiter Teil §90, 2; §274, *ward=wurde* etc. should be mentioned at least in a note; §365-369 are not explicit and full enough for the average beginner, cf. WILMANN'S 'D. Gram.' Zweiter Teil §122-127 for a clearer treatment. The paragraphs on Prepositions and Word-Order are too scanty to be of much service to the student: BRANDT'S Ger. Gram., §§301-306 is very happy in giving well chosen examples of prepositional construction. A judicious use of the chapters in other grammars referred to above would have greatly enhanced the value of DR. SAWYER'S manual. In thus pointing out what seems to us defects in the manual we would not forget to mention some of its excellencies as well. Excepting the paragraphs already commented upon, the general plan of the book is well adapted to college use. The principles are concisely stated, the examples happily chosen and sufficiently diversified to familiarize the student with the essentials of German syntax. The German sentences of Part II are certainly a vast improvement upon the stilted manufacture of most of the exercise-books. The student is here encouraged to collect gems of literature rather than to build rugged sentences out of conventional phrases. The chapter on Correspondence is good as far as it goes, but too short to teach letter-writing. DR. SAWYER evidently intended that his manual should be used as a book for practice and not for scientific theory, and hence omitted many points which the student would like to have explained, as, for example, *umlaut* and *ablaut*. But American education is too dependent upon the text-book. The success of a text-book depends upon the teacher not less than upon the author of the book. DR. SAWYER'S manual, in the hands of efficient instructors, can be readily supplemented at these weaker points. It is to be hoped that this work will bring us a step farther toward a more thorough and scientific study of the German language and literature in our higher schools.

M. D. LEARNED.

Johns Hopkins University.

## CORRESPONDENCE.

TO THE EDITORS OF MOD. LANG. NOTES:

Kindly allow me to explain myself. PROF. COOK, in MODERN LANGUAGE NOTES, III, 5, 277, quotes me as saying—"The scribe of the Lindisfarne MS. never employs the letters *v* or *j*." He then proceeds to quote the word *onginnvum* as occurring in a gloss.

What I had in my mind was this. I was thinking of the original scribe of the Lindisfarne MS.; who wrote that MS. *in Latin*; and I do not remember that he anywhere uses either *v* or *j*. As to what the *glossator* wrote, I make no assertion at all. I meant my statement to be taken in connection with the context. I go on to say that "the former edition has *v* and *j* throughout, wherever the *u* and *i* of the MS. have consonantal values." This refers only to the Latin text. I admit I was obscure; but that is all.

WALTER W. SKEAT.

---

## BRIEF MENTION.

In the great mass of mediæval Provençal lyric are found the names and works of not a few poetesses, who have hitherto been known mainly through their literary relations with contemporary Troubadours. The gallantry of a student of Romance poetry has rescued them from this inferior station and has placed them before the modern public in a compact and convenient form ('Die Provenzalischen Dichterinnen,' O. Schultz: Leipzig 1888, 4to). In the introduction to their biographies and writings the editor sketches the rise of woman in society and hence in literature. He finds in the other languages of Western Europe but few representatives of the sex before the fourteenth century, and attributes to the peculiar institutions of Provence the prominence which they there attain. Between the years 1160 and 1250 no less than twenty-one lyric poetesses appear, some few of whom are known only by name. The biographies of the greater number, sixteen in all, as given by Dr. Schultz, can be determined only approximately, and mainly by the allusions to them in contemporary literature. Their works, amounting to twenty-two poems, with four doubtful, are in this study all edited critically for the first time

except the *serventes* of Gormunda given by Levy in his edition of Guillem Figueira. They are chiefly society-verses—*tenzoni*, *coblas*—but the didactic and moral element is also represented. Several of the writers take part in the same *tenzone*, others, as Maria de Ventadorn and Azalais de Porcairagues, have one poem each to their credit, while lady Castelloza of Auvergne, who wrote probably in the first part of the thirteenth century, has left three to posterity, and Beatrice, countess of Dia, heads the list with four. The style of all is simple and free from the complicated strophes and difficult rimes of the more practiced Troubadours. Appended to the text are explanatory notes, which complete a useful publication on woman's activity in literature in the Middle Ages.

In the May number of the *Deutsche Rundschau* PROFESSOR HERMAN GRIMM publishes a very interesting article under the title: "Die deutsche Schulfrage und unsere Classiker," in which he takes sides in part with the modern language movement. It is gratifying for us to notice that PROFESSOR GRIMM'S views regarding the position which Goethe and the modern German classics are to take in the education of our youth coincide essentially with those already expressed in the *Transactions of the Mod. Lang. Assoc. of Am.*, Vol. I, pp. 156-169 and *MOD. LANG. NOTES*, Vol. II, No. 1.

Among the latest publications of 'Gebr. Henninger, Heilbronn, the fifth edition of ANDRESEN'S 'Sprachgebrauch und Sprachrichtigkeit im Deutschen' and the reprint of HEINE'S 'Buch der Lieder' deserve especial mention. The former of these, though sometimes taking a somewhat pedantic standpoint and deciding the question of 'Sprachrichtigkeit' according to the rules of rigid grammar, is an indispensable guide for teachers and pupils, to whom, in its new and enlarged edition, it will be highly welcome. The reprint of the songs by which HEINE gained his world-wide fame is another valuable addition to the "Neudrucke." It is not the HEINE of the polished and retouched 'Buch der Lieder' that we here meet, but the young poet still strongly under the influence of the Romantics and of 'Des Knaben Wunderhorn.' Ernst Elster, the

editor of the reprint, has prefaced it with an extensive and profound introduction, in which he points out the way to a more scientific treatment of the great lyric poet. And such a treatment will surely dispel the prejudices and prudery in regard to HEINE which seem to be in vogue among ourselves as well as in Germany.

The literature devoted to practical instruction in German has recently been increased by a number of works deserving special mention. MISS CARLA WENCKEBACH, favorably known as the editor of a charming anthology of German poems, has published a German Reader (Boston: Carl Schoenhof; New York: F. W. Christern) the multifarious character of which will be best illustrated by giving a synopsis of its contents. After the pupil has been taught the elements of German pronunciation according to the manner of the primers used in the public schools of Germany, he is next introduced to the principles of Grimm's law; this is followed by extracts from German prose and poetry; and finally is given a sketch of the historical development of the German language based upon the works of Scherer, Grimm, Max Müller, Delbrück, Joh. Schmidt, Paul, Kluge, etc. To illustrate the last chapter of the Reader, two maps are added representing the status of the German dialects in the year 1300, and the present extension of the Indo-Germanic languages.

The 'Manual of German Prefixes and Suffixes' by J. S. BLACKWELL (New York: Henry Holt & Co.) will serve as a valuable help for teachers and pupils. The book does not aim at a scientific explanation of the origin and etymology of the material treated, but rather intends to be a practical guide for those who find the use of these particles one of the greatest difficulties in acquiring command of a foreign language.

Teachers of German who desire to acquaint their pupils with the M. H. G. stage of the German language will welcome the 'Middle High German Primer' by JOSEPH WRIGHT (Oxford: Clarendon Press). This primer, containing a short grammar based on the works of Paul and Weinhold, a suitable selection of texts, and a glossary, will doubtless increase



the interest in the older forms of German among students of that language.

One of the best edited texts which have come recently to our notice is the 'Life of Frederick the Great' by DR. C. A. BUCHHEIM, (Oxford: Clarendon Press). The material, which is intended to give the student a training in reading German historical prose, is extracted from Becker's celebrated 'Weltgeschichte,' and forms an interesting and powerful sketch of the life of the great Prussian king. It is hardly necessary to dwell on the excellence of the apparatus furnished by the introduction and notes. In consequence of Becker's clear and simple style, which does not require extensive grammatical elucidation, the predominant character of the notes is that of historical explanation, giving in concise form an astonishing amount of information valuable to the student. The little map of the scene of Frederick's campaigns must be considered a valuable addition. DR. BUCHHEIM, who is known also in America as one of the foremost editors of German school-texts, has by this new work again won the thanks of all who, in the interest of progress in the study of the modern languages, appreciate the value of well-edited books.

Among the practical productions of German literature which seem constantly to invite the skill of translators, Schiller's famous 'Lied von der Glocke' takes a highly favored position. We have recently received two translations of it: 'The Song of the Bell' by Fr. Schiller, translated by N. W. CUTLER (Boston: D. Lothrop Company); Schiller's 'Lay of the Bell' translated by E. J. CROCKETT (*Southern Methodist Review*, March 1888), both of them showing peculiar merits. While the latter keeps more strictly to the German original, the former may certainly claim a higher poetical character, rising happily, as it does in many passages, to Schiller's power and beauty of thought and diction. Moreover, it is adorned with a number of good reproductions of pictures selected from the best German illustrators of the poem. This feature of the translation must be highly commended, since it wonderfully aids the reader in penetrating the foreign poet's mode of thinking and feeling. We entertain the hope of again meeting with

Mr. Cutler as the skilled and graceful mediator between German poetry and English readers.

While we are still waiting for the long-needed comprehensive English-German Dictionary, we are offered in the new edition of DR. A. HOPPE'S 'Englisch-Deutsches Supplement-Lexicon als Ergänzung zu allen bis jetzt erschienenen Wörterbüchern' (Berlin: Langenscheidtsche Verlagsbuchhandlung. 1. ab. A—Close), a work which surpasses everything hitherto published in the line of English-German lexicography. The author, presupposing as known what is contained in Lucas' large dictionary, endeavors to include the whole thesaurus of English words and meanings not recorded in the existing dictionaries. The amount of industrious labor bestowed upon this work is simply enormous, and its results were so much appreciated by the editor of Ogilvie's 'Imperial Dictionary' that he appropriated, without acknowledgment, a large part of the contents of the first edition. A most welcome feature of this lexicon is the citation of passages illustrative of the use of the words treated. The literature utilized by DR. HOPPE and his collaborators for this purpose comprises nearly all fields of literary production, technical terms and English and American slang and provincialisms receiving especial attention. There are naturally some omissions to be noted. One is rather surprised for example not to find the term "blatherskite" a word which DR. HOPPE would doubtless have inserted had he ever witnessed one of our American presidential campaigns. We hope also that in due time the "Mugwump" will not escape his attention. The 'Supplement-Lexicon' is a work of which author and publisher may justly be proud, and deserves the widest circulation in America.

A fourth revised edition of KLUGE'S 'Ety-mologisches Wörterbuch' (Strassburg: Trübner) is now issuing, of which instalments 1-4 have already appeared. This skilfully compiled book has from the outset met with so much success that it is unnecessary to speak further in its praise. A similar success seems to be destined for KLUGE'S recent publication, 'Von Luther bis Lessing, (cf. M. L. N. iii, 281) a second edition of which has become neces-



sary within a few months. We are, however, sorry to notice that in the latter case, PROF. KLUGE was not able before going to print to make use of PROFESSOR EDWARD SCHROEDER's excellent and instructive review of his first edition in the *Goetting. gel. Anzeigen*, No. 7, 1888. In this review it is made evident that for a successful treatment of such problems as are undertaken by KLUGE a merely linguistic training is not sufficient. Unless an author possesses, as the result of many years' study a wide erudition, a deep insight into the historical-literary development of the language, he will run the risk of repeating platitudes and even making gross mistakes.

The students of Folk Lore are reminded by MR. ARDREW LANG that 'Mother Goose' has claims on their scientific appreciation (PERRAULT's 'Popular Tales': Macmillan & Co.). MR. LANG has reprinted the French edition of 1697, 'Histoires ou Contes du Temps Passé avec des Moralitez,' to which he has added the 'Contes en Vers' and which he has preceded by a sketch of PERRAULT, of his tales, with a study of each story. As usual with the works of this writer the studies, which consist of comparative views of similar tales and an attempt to trace their migrations and changes, are made in a scholarly way which the witticisms and local hits here and there impair but little. The greatest amount of material is brought together in the remarks on 'Puss in Boots' and on 'Cinderella.' In the former PERRAULT was hard pushed to find his customary rimed moral yet MR. LANG discovers that versions with a moral exist even in France, in which the tale continues to show how the hero—the man—in his turn renders evil for good. Such a conclusion points to the Buddhistic religion, but in India, where the story substitutes a jackal for the cat, no moral is found, while in Zanzibar, where the animal becomes a gazelle, the moral appears: man's ingratitude contrasted with a beasts' faithfulness. 'Cinderella' offers two chief features: the friendly beast, for whom a fairy godmother has been substituted, and the favoritism shown to the youngest child together with the place which it occupies in the ashes of the hearth—Cinderella is a step-daughter, an evident variant. The friendly beast is a common

character in popular stories and seems to be connected with the belief in transmigration. The simple version occurs among various tribes, as the Kaffirs, where an ox protects the child and supplies him with food and riches from its horns. The complex or perhaps primitive version is found in Russia, among the Celts and elsewhere. Here a mother is changed into an animal (sheep or cow) by a witch who assumes her form and passes herself off as the wife. At her request the animal is killed but the daughter is warned not to eat the flesh. The bones are buried from which comes a tree, as in an old Egyptian story, or other magic, to aid the daughter in her tasks. In most of these versions the slipper, or a ring, is prominent. The substitution of a fairy godmother for the beast is due evidently to less barbarous society. The second leading element, the favored youngest child whose place is on the hearth, may be explained by an ancient custom common to many tribes whereby the youngest inherited. The growth of primogeniture, while the youngest was still the legal heir, would account for the persecution of the latter. In the same way the youngest inherited the hearth by old customs and is thus, in the stories, placed among the ashes. The slipper is a means of recognition, generally in the case of a false bride. Readers of the old French Epic will recall the plot of 'Berthe àus grans piés' where the false bride is exposed by the smallness of her feet and where the true one, to the contrary of Cinderella, possesses large feet. The notices of the other stories of PERRAULT contain many useful hints, though shorter than the above. We notice in the Conclusion, which follows the separate analysis, that MR. LANG does not state his own theory with the definiteness shown in his former studies of Folk Lore but contents himself with raising objections to the theories of GRIMM and BENFEV. An interesting comparison of the views of the three schools from the pen of PROF. CRANE—to whom the last volume of PITRÉ's 'Sicilian Traditions' has been dedicated—has already appeared in the NOTES (Vol. II, col. 174 ss). Reviews of recent publications of MR. LANG on the same subject are found in the *Nation* (1888 p. 36).

'La Syntaxe Pratique de la Langue Fran-

çaise' by B. MÉRAS (New York: The Modern Language Publishing Co.) presents the grammatical rules in the logical way: the examples precede each rule. The obvious result is that the rule is conceived by the scholar before it is formulated and is thus more readily retained. This system is seen to its best advantage in the treatment of the past participle (pp. 89-94) and in the agreement of the verb with its subject. The defects of such a plan consist mainly in the multiplicity of useless rules and in the tendency to make rules from idioms. Other faults which lie rather with the author than the system are the inadequate treatment of the subjunctive, where Whitney's grammar could have been consulted with profit, and the substitution of rules for tabular statements in regard to the varying gender and plurals of nouns. The Index is valueless for convenient reference and should be enlarged before the work is taken into class use.

The same author is represented in a school edition of 'Notre Dame de Paris' (London: Williams and Norgate). The editor, M. J. BOÏELLE, has arranged, in two neat volumes, suitable portions of the original, keeping as near as possible to the progress of the narrative. The notes, which are indicated by figures in the text, are good and abundant. As regards etymologies it is unfortunate that annotators are not yet acquainted with Scheler in any of the editions of his Etymological Dictionary.

'Einführung in das Studium der Englischen Philologie mit Rücksicht auf die Anforderungen der Praxis' (Marburg, N. G. Elwert, 1888), is a brochure in which PROFESSOR WILHELM VIETOR aims to give counsel and direction to students who may desire to fit themselves as teachers of English in the schools of Germany. The scope and character of the examinations to be passed, and the true significance of the teacher's office are carefully examined, and then the practical question is entered upon, how the necessary preparation may be best acquired. This leads to a detailed consideration of the entire course of training which such a teacher should endeavor to secure, embracing advice as to the books to be used, courses of lectures to be attended, etc. These pages must prove a helpful guide to those for whom

they are expressly written, but they have also a value for us. The English and American teacher of English may here gain many a serviceable hint from a careful study of the doctrine and methods of English instruction in foreign schools; while our teachers of French and German may, by a process of reasoning by analogy, be led, by these earnestly written chapters, to a better understanding of the true import of their own vocation.

MR. ALEXANDER MELVILLE BELL, the celebrated phonetician and author of 'Visible Speech,' has published a pamphlet which may be expected to arrest the eye of the curious, and to excite a feeling akin to suspicion in the breast of the champion of *Vola-pük*. But these are effects not to be ignored, nor do they lie wholly without the range of the writer's intention, if a natural inference may be drawn from the newly coined title, 'World-English, The Universal Language' (New York: N. D. C. Hodges, 47 Lafayette Place), and the quaintly eloquent epilogue in which leave is taken of the reader: "Everyone has heard of the butcher, who, after a long search for his knife, at last found it in his mouth. So, speakers of English have been seeking for a Universal Language, when lo! it is in their mouths! The intelligibility of words has been obscured by a dense mist of letters. This is now dispersed in World-English; and the language stands revealed,—beyond comparison clear, simple, copious, and cosmopolitan,—the fitting tongue of humanity." But it were quite impossible for MR. BELL to toy with any form of popular sensationalism for its own sake, and one has but to glance over these chastely written and beautifully printed pages to become impressed with the graceful and philanthropic spirit of the profound scholar. For the English-speaking world there are two great questions relating to its language that are of high importance; they are these: shall our spelling be reformed, and shall any systematic effort be made towards the establishment of English as the World's medium of universal intercommunication? The first of these questions may be argued apart from the second; but the second is, by common consent, conditioned by the first. This common consent among English scholars (for a matter of

this kind is involved in, and has to encounter national prejudices) is well expressed in MR. BELL'S opening words: "No language could be invented for International use that would surpass English, in grammatical simplicity, and in general fitness to become the tongue of the World. The only drawback to extension of English has been its difficult and unsystematic spelling." It is then clearly seen that MR. BELL opens and closes with the very definite belief that English is the true *Vola-pük*, and the object of his pamphlet is not so much to enforce this belief as to offer a theory, and to submit a practical system, carefully elaborated, for the attainment of certain ends. A system of English orthography and typography is here offered which is not to supplant the present form of writing, but which is merely to supplement it as an "initiatory" form for beginners in the schools (thereby serving an important pedagogical purpose at home) and for "non-scholastic learners, and for foreigners throughout the world." For our schools, it is argued "two forms of the language must thus be equally acknowledged; one for lower classes of scholars (MR. BELL'S 'World-English') and one for higher classes (the undisturbed present literary form)." World-English deserves the careful consideration of all serious scholars, to whom MR. BELL appeals for criticism and suggestion.

D. C. Heath & Co. have just published the second book in the series of 'Practical Lessons in the use of English,' by MARY E. HYDE of the State Normal School, Albany, N. Y. The volume covers such technical grammar as is essential to a correct use of the language, besides giving many selections from the best writers, to form a correct taste for the best literature. It treats of letter-writing and its related subjects; and contains much matter necessary to be familiarly known in the ordinary business of life. The same House has published 'Exercises in English, a drill book on Accidence, Syntax and Style,' by H. I. STRANG, Head Master, Goderich High School, Ontario. The book is meant to supply in concise form, well classified and carefully studied exercises for criticism and correction. It is the result of much experience in the school-room and is decidedly a working book.

ERCKMANN-CITRIAN'S amusing comedy of 'L'Ami Fritz,' with annotations in English by PROF. ALFRED HENNEQUIN, of the University of Michigan, has been added to the series of 'Théâtre Contemporain' published by William R. Jenkins, of New York. (12mo, 25c.) Encouraged by the favor shown to his enterprise in furnishing an attractive reprint in French of VICTOR HUGO'S 'Les Misérables,' MR. JENKINS has determined upon issuing a uniform edition of all the novels of this author, and 'Quatrevingt-treize,' printed in one volume, forms the second work in the series. This story is considered one of the finest specimens of HUGO'S literary genius and style, and will undoubtedly prove of great value to students as well as of interest to general readers. It is issued in similar typography and binding to 'Les Misérables.' (12mo, paper \$1.00, cloth \$1.50.) MME HENRI GRÉVILLE'S 'Perdue,' will be the next number of the 'Romans Choisis,' issued by the same publisher.

The Louisiana *Journal of Education* for March contains an article entitled: "Some Suggestions for a Course of Reading in High Schools" by PROF. J. R. FICKLEN of Tulane University; likewise a review of PROF. GENUNG'S 'The Study of Rhetoric' by PROF. ROBERT SHARP, of the same institution.—The *Dial* (Chicago) for May has an interesting characterization of "Arnold and his Work" by PROF. MELVILLE B. ANDERSON, of State University of Iowa.—The *Indiana Student* (Organ of Indiana University) for March, gives us a creditable notice of "Molière" and his works by W. ECHARD GOLDING, a student in the French department of that University.—The *Academy* (Syracuse), for April, contains a suggestive article on "The Phonetic Method," by E. SPANHOOFD, of St. Paul's School, Concord, N. H.

The first two numbers have reached us of a publication that promises much of interest and importance for the worker in modern languages: *Le Moyen-Age*. Bulletin mensuel d'Histoire et de Philologie, under the direction of MESSRS. A. MARIGNAN, G. PLATON and M. WILMOTTE. Price 9 francs. Address: Monsieur Picard, Libraire-Éditeur, 82 rue Bonaparte, Paris. The list of periodicals that are put under contribution for this new journal, is the most extensive, perhaps, of any publication in existence. All the periodical literature of note, bearing on History and Linguistics, is to be reported on for Norway, Sweden-Denmark, Holland, Germany, Austria, Belgium, France, Italy Spain, Portugal and Roumania.

## JOURNAL NOTICES.

BEITRÄGE (HRSG. V. PAUL UND BRAUNE) VOL. XIII, PART III.—Osthoff, H., Etymologica.—Kaufmann, Fr., Behagels argumente für eine mhd. Schriftsprache.—Bugge, S., Zur altgermanischen sprachgeschichte.—Pletsch, P., Einige bemerkungen über *ge-* bei verben.—Bremer, O., Wurstener wörterverzeichnis.—Heilborn, E., Die *e-*reime bei Opitz.—Branne, W., Zu den deutschen *e-*lauten; Reinhardt Fuchs; Nachtrag zu mhd. *ein*.—Lulek, K., Geschlossen-*e* für *ē* vor *st*.—Holthausen, F., Nachtrag.

ANGLIA. VOL. X. PART III.—Hönninger, E., Quellen zu Dean Jonathan Swift's Gulliver's Travels.—Godwin, Francis, The Voyage of Domingo Gonzales to the World of the Moon.—Hönninger, E., Bemerkungen zu Godwin's Voyage of Domingo Gonzales to the Moon.—Reum, A., De Temporibus ein echtes werk des abtes Ælfric.—Sattler, W., Englische Kollektaneen.—Wilke, W., Anwendung der rhyme-test und double-ending test auf Ben Jonson's dramen.—Koepfel, E., Sidneiana.—Logeman, S., Forrest's Theophilus.—Nader, E., Tempus und modus im Beowulf.—Hleketler, K., Fünf rätsel des Exeterbuches.—Lentzner, K., Zu Romeo und Julia.—Sahlender, P., Bücherchau für das Jahr 1886.

ZEITSCHRIFT FÜR NEUFRAZÖSISCHE SPRACHE UND LITTERATUR, BAND IX. HEFT 8.—(Referate und Rezensionen).—\*\* J.-B. Stienet, La Littérature française au XVIIe siècle. Essais et Notices, avec une introduction (Moyen-âge et XVIIe siècle).—Mahrenholtz, R., E. Hönninger, Fahrten nach Mond und Sonne.—Mahrenholtz, R., E. Hertz, Voltaire und die französische Strafrechtspflege im XVIII. Jahrhundert.—Mahrenholtz, R., Lettres inédites de Mme de Lespinasse p. p. Charles Henry.—Scheffler, W., Guillaume Ulrich, Essai sur la chanson française de notre siècle.—Hönninger, E., Jan ten Brink, Literarische Schetsen en Kritieken.—Koschwitz, E., Molière, L'Avare, erklärt von H. Fritsche.—Miscellen.—J.-J. C. L. (eyds), Principaux écrits relatifs à la personne et aux œuvres, au temps et à l'influence de Diderot. Compilation critique et chronologique.—Meyer, R., Zur Konstruktion von falloir.—Programm der zweiten Hauptversammlung des deutschen Einheitsschulvereins in Kassel am 4. und 5. April 1888.—Nekrologe, Hönninger, E., Bibliographie 1887-88.

ZEITSCHRIFT FÜR ROMANISCHE PHILOLOGIE, XI, 4.—Tobler, A., Vermischte Beiträge zur franz. Grammatik.—Schwan, Ed., Zu den ältesten französischen Denkmälern.—Schuchardt, H., Romano-baskisches.—Beyer, A., Die Londoner Psalterhandschrift Arundel. Vermischtes. Appel, C., Zur Reihenfolge der Trionfi Petrarca's.—Meyer, W., Labialisierung von Gutturalen im Nordfranzösischen.—Hornig, A., Die Schicksale von *en* + *Kons*, und *an* + *Kons*, im Ostfranzösischen.—Schwan, E., Zur Flexion der Feminina der lat. III. Deklination im Altfranzösischen.—Wiese, B., Italienische Etymologien.—Ulrich, J., Romanische Etymologien.—Besprechungen. Appel, C., W. Bernhard, Die Werke des Troubadors N'at de Mons.—Appel, C., A. Pakscher, Die Chronologie der Gedichte Petrarca's.—Tobler, A., F. Torruen, La materia dell' Arcadia del Sannazaro,

studio.—Levy, E. und Tobler, A., Revue des langues romanes. T. XXX juill.-déc. 1886; t. XXXI, janv.-juin 1887.—Meyer, W., Studi di filologia romanza, fasc. 4. 1887.

LE CANADA-FRANÇAIS, VOLUME PREMIER, 2<sup>ÈME</sup> LIVRAISON — AVRIL 1888.—L'Administration, Mgr Dominique Racine.—Bruchés, L'abbé P. N., Les Petites Sœurs des Pauvres à Montréal.—Polisson, Adolphe, Mouvement de la Population Française dans les Cantons de l'Est.—LeMay, Pamphile, Le Boquet—Poésie.—Desrosiers, Joseph, Le Roman au Foyer Chrétien.—Routhier, A. B., La Question Romaine.—E. B., Revue des Cours Publiés donnés à l'Univ.-Laval à Québec (Hiver 1887-88).—DeCelles, A. D., Notre Avenir.—Routhier, A. B., Les Fêtes Jubilaires (Lettre de Rome).—Chauveau, P. J. O., Encore Jacques Cartier.—Legendre, Nap., La Légende d'un Peuple.—Vallée, A., Intervention Chirurgicale dans les affections du rein.—Legendre, Nap., Pèlerinage au Pays D'Évangéline.—Chauveau, P.-J. O., Revue Européenne.—P. F., N. L., P. J. O. C., Bibliographie—Revue des livres.—P. J. O. C., M.-E. M., Revue des revues.—Documents Inédits. VIII.—Mémoire de l'abbé de l'Isle-Dieu à M. Stanly, 1755, (Suite). IX.—Articles de soumission des Académiciens, 1760. X.—Lettres de M. l'abbé Maillard, missionnaire en Acadie, 1735-1738. XI.—Journal historique du voyage de la flotte commandée par M. le Duc d'Enville, et partie pour le Canada le 20 juin 1746.

REVUE CRITIQUE, NO. 8.—Camus, G., Precetti di rettorica scritti per Enrico III re di Francia (Ch. J.).—Les grands écrivains français: Boissler, G., Mme de Sévigné;—Sorel, A., Montesquieu;—Say, L., Turgot;—Caro, E., George Sand;—Simon, J., Victor Cousin (F. Hémon).—NO. 9.—Gasté, A., Olivier Basselin et Le Vau de Vire (A. Delboulle).—Von Wellen, Alex., Der aegyptische Joseph im Drama des XVI. Jahrhunderts (A. C.).—NO. 11.—Jousson, Flaur, Edda Snorra Sturlusonar. III. (C.). Album pénétrologique ou recueil de documents importants (A. Molinier). Catalogue des livres composant la bibliothèque de feu M. le baron James de Rothschild. Tome second. (T. de L.).—Kocher, R., Herders Legenden (Ch. J.).—NO. 12.—Hémon, F., Théâtre de P. Corneille (A. Delboulle). Catalogue Rothschild (H. Cordier).—NO. 13. Diez, Fr., Etymologische Wörterbuch.—Scheler, A., Dictionnaire d'étymologie française (A. D.).—Vauflair, G., Essai sur la Vie et les Œuvres de N. pomucène Lemercier (A. R. belliau).—This, C., Die deutsch-französische Sprachgrenze im Elsass (L.).—NO. 14.—Conway, R. S., Verner's Law in Italy;—Deane, W., Die Italischen Sprachen (V. Henry).—Pradel, Ch., Notice sur la vie du poète Rancin (1616-1632) (F. de L.).—NO. 15.—Larocq, C., Le Français et l'esprit d'analyse (Ch. J.).—Ernauld, E., Le mystère de Sainte-Barbe (H. d'Arbois de Jubainville).—NO. 17.—Godefroy, F., La lettre O du Dictionnaire (A. Jacques).—Kürschner, J., Deutsche National-Literatur (vols. 81-99). (A. Chuquet).—NO. 18.—Camus, G., L'Opera Salernitana "Circa instans" ed il testo primitivo del "Grant herber en francoys" (A. Bo.).—Kunze, H., Courtiz de Sandras und die Anfänge des Mercure historique et politique (Ch. J.).—Arnould, F., Contes populaires grand-landais (H. Gaidoz).—NO. 19.—Noulet, J. B. et Chabanon, C., Deux manuscrits provençaux du XIVe siècle (T. de L.).—Talbert, Ferd., De la prononciation en France au XVIIe siècle et du livre de Thurot, intitulé De la prononciation française (A. D.).—Cian, N., Un episodio della storia della censura in Italia nel sec. XVI. L'edizione spurgata del Cortegiano. (P. de Nolhac).—Lemaitre, J., Impressions de théâtre I. (P. Hémon).—Stecher, J., Histoire de la littérature néerlandaise en Belgique (A. Chuquet).

# MODERN LANGUAGE NOTES.

Baltimore, November, 1888.

## ENGLISH RIMES.

### I. Rose's 'Orlando Furioso.'

The Italians have complete *Rimari*, or Rime Indexes, of their leading poets, such as DANTE, PETRARCH, ARIOSTO and TASSO. These Indexes serve many useful purposes, and take their place with poetical lexicons and concordances. In the early stages of a language, rimes, of whatever kind, either repose upon etymological kinship or inflexional similarity, or else are largely fortuitous. A happy union of sense and sound is immediately consecrated to mnemonic and poetic uses, and becomes a recurrent phrase, the type and nucleus of many others.

These are employed at first by popular poets, and then by conscious artists. Meanwhile the resources and the flexibility of the language grow. The riming possibilities are largely, though never indefinitely, extended. New words are added, and words dissimilar in sound become assimilated, yet in every direction there are limits, in some cases ampler, in others narrower. Within the ampler limits most of the riming work must be done, and every effort is made to wed the sense of words which at first appear to have nothing in common save their resemblance in sound. The language must needs become plastic in order to endure the strain which is now put upon it. Old words are used in new senses, figurative uses multiply, unsuspected adaptabilities of words to each other are revealed, and unsuspected modes of combination are discovered. Where the limits are narrower the struggle is still more intense. The language is ransacked for words as yet unthought of. Dialects are made to yield up their spoils. Words are put upon the rack, and tortured to reveal their secret, and fitted on Procrustean beds, happy if they may retain their original proportions.

Poets make experiments which their successors find too daring, and their apparent conquests, held by too slight a tenure, are abandoned.

If these artists find their material too refrac-

tory, they admit false rimes, which the next generation, encountering the same difficulties, desperately sanctions. Thus riming conventions arise. A word like *flight* suggests *height* and *sight*, and the rimes of a triplet are thus provided. So *knight* might suggest *fight* and *might*. Such triplet or quatrain rimes are adopted by other poets, with or without modification. According as there is or is not a disposition to modify and extend, there are two schools of rimers. The conservative rimer accepts combinations as he finds them, employs the old, recurrent, familiar jingles, and spends his strength upon other portions of his task. The innovator is likely to be a great, fecund, untrammelled spirit, throwing off rimes, good and bad, in careless profusion, or else a devotee of art for art's sake, whose whole study is form. Only exceptionally is a riming innovator at once a great and a thoroughly artistic poet. This constant experimenting and fashioning steadily augments the resources of the language. Its general plasticity and the actual scope and richness of its rime-system may, as in the case of the English, go hand in hand. A cross-section through the riming product of a given author or century may afford an indication of the poetic fertility and chastened sense of form which are there displayed. An abundance of false and dissonant attempts at rime will signify barrenness or undisciplined faculty. Smooth harmonies upon a few chords will point to great dexterity of handling, but not to the presence of elemental volcanic forces, struggling for utterance at whatever cost. Novel, varied, and entirely satisfying effects imply that the world is enriched by another genius or a very high order of talent.

These considerations have impelled me to record some observations upon the rimes employed by ROSE, the friend of SCOTT and translator of ARIOSTO. Were ROSE's version bold and commonplace, the selection of it might well be obnoxious to criticism. But it is generally conceded, I believe, that his merits as a translator are very great. Soon after the publication of his first volume, *Blackwood's Magazine* (xv, 418) said: "We believe it will

be considered as, on the whole, the best poetical translation in our language." And again: "A specimen of the before unsuspected variety and flexibility of our poetical language, independently of all those monstrous and barbarous innovations in which too many of our most popular poets have ventured to indulge."

It is this first volume, together with the first twenty-one stanzas of the second, that I have chosen for this examination. The first volume contains six cantos and 479 stanzas. These 500 stanzas in the octave measure will yield 1000 triplet rimes. To these I have confined myself, neglecting the final couplets. It will readily be seen that the selection of this number facilitates the calculation of percentages, while affording a sufficiently wide basis for some interesting inductions.

In 500 stanzas, 140 different riming sounds are employed, so that an average of more than seven triplets are constructed on each riming sound,

On eighteen riming sounds more than 500 triplets are framed, and on seven riming sounds more than 250. Double rimes occur in only twenty triplets. The long-vowel sounds are preferred, especially *ā, ē, ī, ō, ōō, ōū*, and the first four of these vowels as modified by a following *r*; 143 triplets are formed on these four vowel sounds as finals, that is, followed by no consonant. Of short vowels, *ɛ* seems to be most in request, especially in *-est, -ed, and -ent*.

No appreciable distinction appears to be made between *ōō* and *ū* in riming; the same triplet will frequently contain both sounds. Only 83.3 per cent (or, if doubtful false rimes are included 84.2 per cent) of the whole are absolutely perfect rimes.

In 5.7 per cent a fully stressed syllable rimes with one or more syllables having a secondary stress, or the riming syllables have all secondary stress; in other words, monosyllables rime with trisyllables (exceptionally tetrasyllables), or trisyllables with each other.

Three and one-tenth per cent of the triplets contain the same syllable repeated, either (*a*) as a monosyllable of the same form and the same, or different meaning, (*b*) as a monosyllable of the same sound but of different form and meaning, (*c*) as the second syllable of a poly-

syllabic word, the original syllable being a monosyllable, (*d*) as the second syllable of a dissyllabic word in two instances, or (*e*) as the second syllable of a word dissyllabic in sound alone.

In 5 per cent of the triplets, a word is mispronounced for the sake of the rime.

In 6.7 per cent the rimes are merely rimes to the eye, or are otherwise inaccurate. In two instances there is, apparently, no pretence at riming, viz.,

*untied: bestride: find.*  
*line: came: dame*

and in another (end of Canto VI) a line is wanting, and the triplet therefore stands:

*paid: arraid:—*

The slight discrepancy between the sum of the percentages and the number 100 is due to the fact that in two instances the same triplet rime is repeated in different categories.

In the General List each word stands as the type of a riming sound; thus *knight* is the type of the riming sound *-ite*; *day* the type of *-ay*, etc. The General List includes all the subsequent categories except that of False Rimes.

Where pronunciations are indicated it is done but roughly, and for purposes of identification only. Any attempt to be exact would have required an extensive use of diacritical marks.

#### General List.

1. knight	49.	18. rain	} 18.
2. see	48.	19. speed	
3. day	41.	20. bound	17.
4. fear	36.	21. beat	} 16.
5. fair	32.	22. glows	
6. foe	31.	23. land	14.
7. rest	} 29.	24. skill	13.
8. sped		25. brought	12.
9. who	28.	26. ring	} 11.
10. side	26.	27. sell	
11. nigh	23.	28. find	
12. maid	22.	29. date	10.
13. bore	} 21.	30. heart	9.
14. dame		31. lord	8.
15. wise	20.	32. fire	} 7.
16. grace	} 19.	33. friends	
17. bent			34. gale

## GENERAL LIST.—(CONTINUED).

35. hears		88. heirs	
36. bend		89. blamed	
37. zeal	6.	90. snared	
38. tone		91. calls	
39. sort		92. blazed	
40. deep		93. please	
41. heard		94. sacks	
42. bold	5.	95. France	
43. hour		96. shape	
44. birth		97. hands	
45. root		98. gained	
46. mood		99. fact	
47. rage		100. back	
48. gaze		101. charms	
49. horse	4.	102. task	
50. bruise		103. cost	
51. wings		104. done	
52. queen		105. world	
53. shield		106. turn	
54. shun		107. trust	
55. doom		108. scout	
56. brave		109. chin	
57. fling		110. rides	
58. press		111. theft	
59. met		112. took	
60. sure		113. wrong	
61. line		114. bruises	
62. last	3.	115. time	
63. call		116. child	
64. theme		117. miles	
65. make		118. spouse	
66. learned		119. crown	
67. wit		120. lips	
68. horn		121. flock	
69. extended		122. peace	
70. inclination		123. weeps	
71. closed		124. brink	
72. pole		125. pearl	
73. pains		126. road	
74. man		127. effect	
75. storm		128. narrates	
76. den		129. retorts	
77. plant		130. degrees	
78. smile		131. rages	
79. bark	2.	132. sally	
80. speech		133. carry	
81. beams		134. sabre	
82. road		135. tiding	
83. shot		136. prizes	
84. joy		137. wonder	
85. affection		138. petition	
86. pleasure		139. lamented	
87. first		140. possession	

*Principal Stress with Secondary Stress.*

These are arranged in the order of the words in the main list. Only one instance of each set occurs, except where a number is noted, and then the illustration stands for the type.

- (a). bright, chrysolite, fight.
- (b). be, see, chivalry, (16).  
he, readily, faculty, (12).  
enmity, cruelty, jeopardy. (4).
- (c). crest, manifest, rest.
- (d). descried, signified, spied.
- (e). try, die, verify,  
testify, eye, reply.
- (f). cries, flies, recognize.
- (g). bent, spent, banishment,  
innocent, intent, fraudulent.
- (h). strain, vain, Sericane,  
Sericane, domain, pain,  
reign, pain, Charlemagne,  
plain, Charlemagne, plain.
- (i). still, will, Logistil.
- (j). ring, following, bring. (6).
- (k). bonnibel, sell, rebel,  
Pinabel, cell, fell.
- (l). twine, Ghibelline, sign.
- (m). foal, goal, caracole.
- (n). Sacripant, Levant, Bradamant,  
Agramant, Agolant, plant.

*Riming Syllables Repeated.*

- (a). rest, west, rest,  
knight, light, light,  
rose, shows, shows,  
plain, Charlemagne, plain.
- (b). way, pray, weigh,  
high, die, hie,  
threw, renew, through,  
grown, bone, groan,  
seen, scene, queen,  
sea, fidelity, see.
- (c). tide, divide, eventide,  
side, beside, pride,  
avows, spouse, vows (or e),  
depart, heart, part,  
impart, part, heart,  
part, impart, heart,  
impart, part, art,  
upturned, burned, turned,  
steed, deed, misdeed,  
boy, enjoy, joy,  
impressed, pressed, best.
- (d). applied, replied, aside,  
replied, complied, tried,  
avail, prevail, mail.



- (e). say, assay, sway,  
 assay, way, say,  
 bright, knight, unite,  
 veil, avail, scale,  
 bruise, eschews, choose,  
 feuds, embued, brewed,  
 bends, descends, sends.

*Mispronunciations.*

he, company, Circassy,  
 shew, due, view,  
 pressed, Este, best,  
 gain, Castellain, stain,  
 bit, sit, hermaphrodit.

*False Rimes.*

1. *Rimes to the eye.*

- uv, uv, õõv*, (5).  
 love, above, remove,  
 above, prove, love, (2).  
 move, love, above,  
 above, move, love.  
*õõv, õõv, uv*, (1).  
 move, prove, love.  
*õõd, õõd, ud*, (2).  
 stood, wood, blood,  
 stood, blood, wood.  
*õõd, õõd, õõd*, (1).  
 mood, wood, stood.  
*ud, ud, õõd*, (1).  
 blood, flood, mood.  
*ud, ud, õõd*, (1).  
 blood, good, flood.  
*ain, ain, en* (or *ain*),  
 vain, again, plain,  
 pain, plain, again,  
 strain, again, reign,  
 again, rein, vein.  
*aid, aid, ed*, (2).  
 said, aid, blade,  
 blade, laid, said.  
*ize, ize*, unstressed *eeze*, (1).  
 wise, skies, destinies.  
*ite, ite*, unstressed *it* (spelled *ite*), (1).  
 right, fight, opposite.  
*own, own, oan*, (3).  
 renown, crown, own,  
 drown, shown, crown,  
 alone, gown, town.  
*ar, ar, or*, (1).  
 car, star, war.

*î, î*, unstressed *ee*, (9).

- prodigy, I, reply,  
 eye, nigh, sorcery,  
 i, die, severity,  
 family, sky, eye,  
 ply, wrongfully, lie,  
 symmetry, eye, die,  
 eye, sky, alchemy,  
 sky, eye, Camaldoli,  
 eye, nobility, lie.  
 unstressed *ee*: unstressed *ee, î*, (2).  
 agony, nigh, insanity,  
 balcony, happily, I.

2. *Unclassified Rimes.*

- õõd, õõd, õõd*, (1).  
 wooed, rude, could.  
*õõd, õõd, õõd*, (1).  
 pursued, good, understood.  
*õõd, ud, õõd*, (1).  
 good, blood, pursued.  
*air, air, ur* (or *air*), (5).  
 share, heir, were,  
 were, repair, bear,  
 care, share, were,  
 were, care, bear,  
 pair, were, air.  
*ore, ore, oor*, (4).  
 pore, Moor, shore,  
 bore, sore, Moor,  
 Moor, lore, before,  
 bore, Moor, before.  
*oan, oan, on*, (1).  
 grown, gone, own.  
*oan, oan, un*, (1).  
 overblown, done, moan.  
*un, un, oan*, (1).  
 alone, sun, won.  
*oan, un, on*, (1).  
 unknown, done, gone.  
*un, un, on*, (3).  
 won, none, upon,  
 done, upon, sun,  
 foregone, done, son.  
*õ, õ, ow*, (1).  
 brow, flow, below,  
 know, how, bestow.  
*airs, airs, ears*, (2).  
 fares, bears, uprears,  
 prepares, ears, wears.

- ear, ear, air*, (1).  
deer, tear, fear.
- ears, ears, airs*, (1).  
tears, cares, fears.
- eed, eed, ed*, (1).  
need, indeed, stead.
- air, air, ar*, (1).  
heir, are, rare.
- urned, urned, orned*, (1).  
mourned, returned, discerned.
- ōmes, ōmes, ums*, (1).  
roams, foams, comes.
- ung, ung, ong*, (1).  
sprung, flung, throng.
- ount, ount, unt*, (1).  
fount, front, mount.
- urd, urd, ard*, (1).  
heard, preferred, reward.
- own, own, unstressed on*, (1).  
town, crown, gonfalon.
- ōme, ōme, ōom*, (1).  
home, foam, gloom.
- ong, ong, ung*, (1).  
song, long, among.
- ord, ord*: unstressed *ord* or *ard*, (1).  
accord, lord, Paris-ward.
- ūze, ūze, ooce*, (1).  
use, pursues, truce.
- eeth, eeth, eethe*, (1).  
sheath, beneath, scethe.
- īne, īne, oin*, (1).  
join, line, design.
- īde, īde, igned*, (1).  
untied, bestride, find.
- aim, aim, īne*, (1).  
line, cane, dane.
- aid, aid, —*, (1).  
paid, arraid, —.

A. S. Cook.

University of California.

THE GERUNDIAL CONSTRUCTION  
IN THE ROMANIC LANGUAGES.

## V.

The nature of the examples considered up to the present time has been such that the action of the dependent verb (gerund or infinitive)

was performed by a subject in the nominative case. This necessarily followed from the fact that the dependent was joined to a finite verb, the latter serving sometimes as a mere copula between the subject and the succeeding verb, the former at other times determining the modality of the action of the latter. Considering the origin of the gerund, this last must have been its earlier function; since being virtually a noun in an oblique case, it must necessarily at first have expressed adverbial relations. Gradually it rose, so to speak, in dignity and, from the office of a simple modifier, it became the principle word in the sentence—the predicate. Il s'en vait corant, he goes away running(ly); where *corant* points out the manner of going away; but il vait me disant, he is in the act of telling me, or simply, he tells me.

The cases now to be considered belong to a different category, in so far that the action of the gerund (or infinitive where it can be used) is performed by an agent in an oblique case, which case is the régime of a verb in a personal mood. Constructions of this kind occur with words signifying to *find*, to *see*, to *hear*, to *feel*, to *perceive*, etc., and with *faire* in the sense of to cause (to do anything), altho' some special remarks will be called for when we come to speak of *faire* as so used. The Romance languages did not originate this construction for themselves. It was common in the classical languages to construct the present participle and infinitive with words of similar import. It seems to be a principle of syntax applicable to most languages. The distinction between gerund and infinitive, when so constructed, is in general terms this: the gerund indicates the progress of an action into which that of the finite verb falls and always begins before, and usually continues after, the completion of this verb; while the infinitive, in such cases as it can be employed in, expresses an action, of which the speaker perceives the beginning and the end. Logically this could only hold good of past completed and future time. The use of the infinitive with the present tense is inconsistent—a contradiction in terms—except to designate habitual action. For instance, we should say in English; I saw him *go* into the house; whereby I should mean: 1st, that I saw

him complete the action; 2d, that I saw him performing an act which he began before I looked and may have continued after I turned away; but for the present: I see him *going* into the house, only; since, I see him *go* into the house, can only be said of a habit or an action indefinitely repeated and would usually be accompanied by an adverb indicating the habit, etc.; as, I see him go into the house every day. However, here, as in other things, what ought to be is at variance with what actually is, and we find a great freedom in the use of the infinitive. Indeed, with the exception of *to find* (*meet, come upon, etc.*), the infinitive (or some other construction) has generally usurped, in the modern languages, the place of the gerund, and is used to express both completed and continued action, according to the construction of the sentence.

#### Trouver.

Ses maisuns truva arses e ses viles ardant,  
E un suen fils truva mort en biere gisant,  
E sa femme e sa gent merveillus duel faisant.  
Roman de Rou, 4104.

Vint milie chevaliers i troverent seant,  
E sunt vestut de palies e de hermines blans.  
Voyage de Charlemagne, 267.

Les enfans trueve gisanz soz la valec,  
En seant ierent, s'ont grant joie mencee.  
Amls et Amiles.

Le maillet troverent pendant  
A la port par de devant.

Le Pelerinage Renart, 93.

E quand venc un dia, Raimons de Castel  
Rosillon trobet passan Guillem de Cabestaing.  
Bib. der Troub., IX.

This construction is still preserved, in all its freedom, in the modern language:

Linus venant du ciel sur Pegase, au relai,  
Trouve votre sorci' re enfourchant son balai.  
V. Hugo, Religions et Religion, p. 33.

L'abbé alla rejoindre Jeanne et Gabriel,  
qu'il trouva se promenant avec tristesse dans  
le parc du château.

Alcée Fortier, Gabriel d'Ennerich, p. 23.

It is, moreover, common to the whole group of Romance tongues, as may be illustrated by the 46th verse of the 24th chapter of Matthew, which has been rendered by them all in the same manner.

Heureux ce serviteur que son maître trou-  
vera faisant ainsi quand il arrivera.

Beato quel servitore, il quale il suo signore,  
quando egli verrà, troverà facendo così.

Bienaventurado aquel siervo, al cual, cuan-  
do su Señor viniere, le hallare haciendo así.

Bienaventurado aquelle servo, ao qual,  
quando seu Senhor vier, o achar fazendo  
assim.

Fericitü este servulü acela, pre care, venindü  
dominulü seü, 'lã va afla facendü așa.

Luther translated here by the infinitive with-  
out any apparent reason, as it was departing  
from the Greek (*ὃν ἐλάθων ὁ κύριος αὐτοῦ  
εὐρήσει οὕτως ποιῆντα*), and we find him  
using the participle with *finden* in Marc XIII,  
36: auf dass er nicht schnell komme und finde  
euch schlafend. The infinitive is not admissi-  
ble in the Romanic languages, as far as my  
observation goes, but is still current in Ger-  
man, its use depending upon certain condi-  
tions, the discussion of which would be out of  
place here.

#### Ouvr (entendre).

The gerund or infinitive is indifferently used  
without any appreciable distinction.

Examples:

Fors fut la noise et la bataille grans  
Et li hustins merveillous et pesans,  
N'i oïssiez nes damedeu tonnant.  
Ch. de Gibert de Metz (Rom. St. I, 464).

Nus tut ço veimes ke m'o'z recuntant.  
Vie d S. Auban, 1184.

Et frainte d'armes i avait par tout, que l'en  
n'oïst mie Dieu tonant.

Tr. de Guil. de Tyr, Liv. iv.

Li arcevesque les ot contrarier.  
Ch. de Roland, 1737.

Illoec m'assis pour escouter  
Deus dames que j'oi parler.  
Flore et Blanceflor, 44.

Car adonc aguera om ausit les sens et campanas  
sonar al repiquet.  
Ch. de la Croisade d'Albigeois.

"Summae Deus clementiae," nel seno  
Del grand' ardore allora udi' cantanço.  
Dante, Purg. XXV, 122.

E degli uccelli le diverse e tante  
Odo voci cantar dolci e gioconde.  
Vitt. Colonna.

Le oigo hablando con un hombre desconocido.  
Sauer's Gram. espagnole.

Astfelü auql pero ténëra cochetã parisianã  
dicënd ca a primiit un puiü de gãinã.

V. Alecsandri.

The Wallachian excepted, the modern languages seem to avoid the gerund with words signifying to *hear*, and the infinitive or a relative clause is used instead. The two following examples with *entendre*, which now usually takes the place of the obsolescent *ouir*, will serve to illustrate the use of the infinitive to express completed or progressive action.

J'ai entendu le rossignolet chanter dans son langage. Romania, IX, 565.

Mais tout se tait. Je n'entends rien venir.  
V. Hugo, Hernani.

It is not pretended, of course, that *entendre* is not constructed with the gerund; yet it does not seem possible to lay down a rule for its use. Judging from this sentence: Entendons maintenant Alcuin signalant à Charlemagne les mêmes abus (Hauréau), we might probably apply to *entendre* what further on is said of *voir*.

#### Ecouter.

On écoutait avec plaisir les jongleurs chantant les jesses des anciens.

Paulin Paris, Preface to Guil. de Tyr.

#### Voir (with the gerund).

Jeo vi, dist il, une mult bele  
Par desus les ewes montant.  
Guil. le Clerc de Normandie.

Quant le virent en l'air salant.  
Bauduin de Sebourc, B. 397, 8.

Quant li sires le vit venant,  
Si le salua maintenant  
Li Contes del Graal, B. 166, 17.

Jeu vos vigui entre los layors penden  
On vos fazian trops grans escarnimens.  
Plainte de Notre Dame, 58.

E vidi spirti per la fiamma andando.  
Dante, Purg. XXV., 124.

Vido al conde paseando  
Y estas palabras le ha dicho.  
Rom. del Cid (Voegelin).

Diego. ¿ Que viste ?  
Sancho. Al gran Fernando,  
Mi vida con mi muerte amenazando.

G. de Castro, Moc. del Cid, Pt. seg. I, 4.  
Como vereis o mar fervendo acceso  
Co' os incendios dos vossos pelejando.  
Os Lus. II, 54 (also II, 68).

Cine m'ar videa cutrierând orașul cu valiza pe spinare, ar cuteza porte a crede că sînt vagabond?

V. Alecsandri, Hațmana.

#### Voir (with the infinitive).

Quant ele venir ne le voit,  
Tantost arriere s'en retourne.  
Fabliaus des Perdris, B. 293, 24.

.....dónde il matla partille,  
Vedendo di lontano fumar le vllle.  
Giusto de' Conte Romano.

Ver.ís despues las potencias  
Ir valiendo....  
Juan Rufe.

.....o grão Thebano  
.....  
Olliando o ajuntamento Lucitano  
As mouro ser molesto e aborrecido.  
Os Lus. I, 73.

Occasionally both constructions are found in the same sentence :

Mult veissiez formant lissir aronez Normanz  
Querre turneiemens e juste demandanz.  
Roman de Rou, 3357.

Ed al nome dell' alto Maccabeo  
Vidi muoversi un altro roteando.  
Dante, Pur. XVIII, 41.

E quand' eo veggio li altri cavalieri  
Arme portare e d'amore parlando.  
Folcacchiero de' Folcacchieri.

The infinitive is much the more common, even where the gerund would be more logical. This is especially true of the Old French. It would be but reasonable, for instance, to expect *gisant* in the quotation from Guillaume d'Orange (B. 65, 18):

Vivien vit gesir desoz un guet  
Desoz un abre qu'est foillus et ramez.

For Guillaume did not see Vivien *lie* down but saw him already in that posture (*lying*), as any other man would, without doubt, have been who had had his body pierced with fifteen wounds, from any one of which (the old romancer naïvely adds) an emir would have died.

What was said with reference to the current construction with verbs signifying to *hear*, holds, with some little modification, of verbs meaning to *see*.

The Wallachian, which is generally more varied in its syntax than the other members of its group, makes very free use of the gerund. Of thirty odd instances noted in the Bible, the Italian, Spanish and Portuguese translate by the infinitive or a relative clause, while the Wallachian invariably employs the gerund. This is strictly in accordance with the rule laid down by the grammarians—the Italian gerund

being excluded by the grammatical dictum, that the gerund should always refer to the subject; while for the Portuguese and Spanish the infinitive is to be preferred (unless the idea of duration is to be made very prominent), and always where the principle verb is in a past tense or the object is a noun. The Wallachian, however, is not trammelled by any such restrictions, provided the thought is clearly expressed. It is this latter point which determines, to a great extent, the syntax of the gerund in all these languages. The Italian has probably not gained anything by its rigorous exactness. In such cases as those cited from the *Divina Commedia* and in the one following, from *Vittoria Colonna*, there could be no possible misunderstanding and, consequently, there is no good reason why the construction should have fallen under the ban of the grammarian.

Ed a mirar i lor più cari armenti  
Pascendo insieme far piacevol guerra.

It must be admitted, however, that the rule often prevents ambiguity in a very neat way. Separated from its context, the following stanza from Metastasio's canzonetta, *La Potenza*, might present some difficulty, since *giungendo* could logically be taken either with *quanti* or with the subject of *vedrai*. The possible misunderstanding is obviated by applying the rule.

Quanti vedrai giungendo  
Al nuovo tuo soggiorno,  
Quanti venirti intorno  
A offrirti amore e f.

The same ambiguity is avoided in:

Ch'amor quest' occhi lagrimando chuida.  
Petrarca.

The French easily evades the difficulty by the use of *en* before the gerund: *En arrivant à ton nouveau séjour combien de personnes tu verras* &c. *En* with the gerund always expressing adverbial relations, it can never take the place of an adjective clause and must consequently affect the action of the principal verb and not its object.

At the present day the construction in French with verbs of *seeing* and synonymous import is dependent upon conditions more easily felt than defined. It would be rash to make the rule a general one; because this would leave full scope for a promiscuous use

of the gerund, which would not coincide with practice. I believe that a rule formulated somewhat as follows would serve as a pretty safe guide: namely, the gerund occurs more frequently with a verb in a past tense and that in any case it should have an object or some phrase to modify its action.

J'ai vu les vents grondant sur les moissons superbes.

Delille.

Les moines et les prétendus savants ne virent dans cet obscur étranger qu'un aventurier cherchant fortune de ses chimères.

Lamartine.

Ils en étaient là quand des paysans les aperçurent marchant côte à côte dans l'enclos.

Saintine.

Je les vois cherchant à deviner des énigmes sans mots et je les aide à s'embrouiller.

George Sand.

Je me défie de la dialectique, quand je vois l'esprit humain tournant sur lui-même.

Nisard.

La famille en pâlit et vit en frémissant  
Dans la poudre du greffe un poëte naissant

Boileau.

Il contemplait la forme svelte et élégante de la jeune fille traversant la cour au bras du docteur.

X. de Montépin.

Je t'ai vu là griffonnant sur ton genou et chantant dès le matin.

Beaumarchais.

*Sentir*.

The construction of this verb, which falls under the same rubric as other verbs of perception, has been noted in a few instances; but considered either with reference to modern or early usage, it does not call for any special discussion which has not already been covered by the remarks on other verbs of this class. We need to stop, therefore, to notice only a few examples.

Quant il nous senti venans, il toucha en fuie.

Joinville, Hist. de S. Louis, ch. c.

Voltando sentirei le giostre grame.

Dante, Purg. XVII, 42.

Y que con el deseo agonizando

Morir me siento de la misma suerte.

Anonymous, 15th Cent.

And in the modern languages:

Mais il la sentit menteuse, incapable de se

garder, se donnant aux amis, aux passants, en bonne bête née pour vivre sans chemise.

Zola, Nana, p. 474.

La pauvre femme se sentit littéralement mourir.

X. de Montépin.

Epoëa nella quale si sente palpitare il cuore di tutto un popolo.

Nuova Antologia, Sec. Ser. XXIV, 385.

### Faire.

Our attention will now be claimed by *faire*, which occurs with verbals in *-ant*, and which, as already observed, requires special consideration. It may be stated at the outset that this construction has been found only in early French and Provençal and is probably peculiar to these languages. And again, its total absence from some authors is somewhat remarkable; while others use it only with *entendant*, which usually, tho' not always, may be translated by the passive voice. This fact, together with the observation that certain combinations of the *-ant* forms with the prepositions *à, de, par*, etc. were also susceptible of a passive rendering, attracted my attention quite early in my researches and led me to conclude that not only the Latin present participle and gerund, but also the gerundive (participle in *-dus*) were, in some instances, hidden under these verbals in *-ant*; further, that the construction of the gerund with *faire*, regarded from the standpoint of its origin, not being natural, the construction was probably referable to the gerundive; and, finally, that the fact of its appearing with an active force and governing a case was effected through analogy and confusion with the gerund and active participle. That is, if what has been assigned as the probable cause of the inflexion of the Wallachian gerund be true, it is the same process of passing from a passive to an active meaning. In Merovingian Latin, too, we have instances in which the passivity of the participle in *-dus* was overlooked and it was allowed to govern a case. In the "*Joca monachorum*" we read: *quis asinam persiquendum renum invenit? i. e. quis asinam persequens regnum invenit?* There can be no doubt, I think, that this is the proper interpretation; and the case is not an isolated one; for in the same collection is found a similar interchange of functions

of the two parts of speech: *quis vivendum seculum vicit?* Now, whether *vivendum* be here construed with *quis* or *seculum*, it has the same force, that of *vivens*.

Returning now to the French and Provençal, let us illustrate what has been said by analyzing a few sentences.

Ainsi li fait la vielle entendant la favele.

Herbe aus Grans Plés, 2079.

Et ces choses vous rementoif-je pour vous faire entendant aucune chose qui offierent à ma matière.

Joinville, S. Louis, ch. XL.

*Li* in the first of these examples is a dative, and *vous*, in the second, may be so taken likewise; and they might be turned into Latin, root for root, in this way:

*Illi facit vetula intendendam fabulam; and . . . . .vobis facere intendendas aliquas unas causas etc.*

But the Latin gerundive comes out much plainer in cases where a preposition is used with the verbal in *-ant*.

Des qu'a l'eue de Diepe nus irum esluignant,  
Mais jeo ferai anceis a cele eue passant.

Roman de Rou, 3806.

That is: *ad (ab) ecce-illam aquam passandam.*

Sire, on me fait a entendant (*ad intendendum*) que vous avés une fille &c.

Henri de Valenciennes, ch. IX.

If, in the following example from the Translation of Guillaume de Tyr, *te* is to be taken for an accusative, as the form usually is, *entendant* is then active.

Mès cil armons le decent trop malement, qui entendant le fit que il serait patriarches.\*

Other similar constructions are not infre-

\* The admission of the gerundive in early French offers a satisfactory explanation of the construction in *Tartuffe*, I, 1, now a very common expression and one which, tho' an evident difficulty in modern syntax, is passed over in silence by the grammars.

Et l'on sait qu'elle est prude a son corps defendant.

By turning this into the Latin: *ad suum corpus defendendum*, we at once see a reason for the construction and the difficulty vanishes. The expression, therefore, originally meant, as it still does: *en se defendant contre une attaque*; the other meanings now attaching to it, such as, *à contre-cœur, avec répugnance etc.*, are derivative. The translator of Guillaume de Tyr uses an equivalent in Liv. II, ch. 2, where in answer to Godefroiz, the king says:

Si y meismes la main comme efforcié, sur nous defendant.

quently met, which are capable of being resolved into the Latin gerundive, as:

Dont il lessa au roy, par pais faisant (per pacem faciendam) la contee de Augo.

Joinville, ch. XVI.

Et bien voient ke se il par sens u par engen u par treuage donnant (per tributaticum donandum) n'entrent en la chité.

Henri de Valenciennes, ch. XVI.

And so in Joinville (ch. CX): par grant tréu rendant (per grande tributum reddendum).

Turning now to this sentence from Guillaume de Tyr (Liv. XI, ch. 10):

Et ceus qui ne s'en voudroient issir fesoient remanoir seurement en leur teneures par rendant une resnable somme d'avoir,—we see the construction has either become active or so ambiguous in point of syntax that it could hardly fail to be taken as such.

If we compare the above phrases with numerous infinitive constructions, we shall have an additional proof of a phenomenon already discussed at some length, namely, the constant interchange of verbals in *-ant* with the infinitives, without any apparent difference in meaning or function. In VILLE-HARDOUIN we have many instances of the construction in question.

Et mistrent grant paine à la ville prendre, (ch. XCI), which is evidently represented by the Latin, *ad villamprehendendam*. And so in ch. XII: mais nos ne somes mie tant de gent que par nos passage paier poons les lor attendre—a construction, which, in the passages above cited from Joinville and Henri de Valenciennes, we found explicable by a participle derived from the Latin gerundive or participle in *-dus*.

This will suffice, I think, to show that the force of the gerundive construction partially, at least, survived among the early French and Provençal speaking people and brought about the construction above canvassed; altho' it is more than probable that they were unconscious of this, owing to the identity of form with the gerund and present active participle. And it was likely this identity of form which led to its being merged into the other verbals in *-ant* and apparently becoming active in force.

A few other examples collected, possibly show this active force a little more clearly

than those already given, and I set them down here as additional proof.

Car por fol semleir

Me font cil fauls proiant d'ameir.

Guot de Provins (Wackernagel XV).

Renarz mist l'aive sor le feu

Et la fist trestot boillant.

Roman de Renart, B. 209, 9.

E vuelh tenir autre viatge

On restaure so que m'a faq perden.

Cadenet.

Tant estet enviro lo lor assetjamens

Tro grans cocha de fam setz celz dedins rendens.

Peire de Corbiac, B. 213, 22.

Olhs de merce, boca de chanzimen,

Nulhs hom nous ve que nol fassatz jauzen.

Peire Vidal, Song 44 (B.'s ed. 1857).

Not fazas ardit ne prezan

Ne ton cor non aviles tan.

Daude de Pradas, Four card. Virtues (Stickney's ed.).

With the exception of *à son corps défendant*, all the constructions noticed under the heading of *faire* have dropt into desuetude or shaded off into other constructions still bearing an affinity with the original. *A la ville prendre*, for instance, would find its modern offspring in: *à prendre la ville*; *par pais faisant* in: *en faisant la paix*; and *par treuage donnant* in: *en donnant (payant) le tribut*.\*

The direct objects of the verbs *avoir*, *lais-*

\*It is proper to state that I was anticipated in the above explanation by Mr. N. DE WAILLY in his "Mémoire sur la langue de Joinville," and that PROF. ADOLF TOBLER (Vermischte Beiträge zur Französischen Grammatik), PAUL KLEMENZ (Der syntactische Gebrauch des Participium Praesentis und des Gerundiums im Altfranzösischen) and others have expressed their belief in the erroneousess of this theory, but not, as it seems to me, on sufficient grounds. PROF. TOBLER bases his objections, in the main, on the fact that many cases of this special *-ant* construction are no more easily explained by assuming them to come from the participle in *-dus* than from the present active participle, and further that, where the accompanying noun is feminine, we should expect *-endam*, *-andam* to produce *-ande* and not *-ant*, the form always found. As an answer to the latter part of this statement it is relevant to remark that, as *-ando*, *-endo*, *-antem*, *-entem*, all through the law of analogy, wore away into *-ant*, it hardly seems a violation of this law, but rather a natural proceeding, to put *-andum*, *-andam*, *-endum*, *-endam*, together with their plural forms, all in the same category, especially as they are all, to a certain extent, functional equivalents in syntax. Replying to the first of TOBLER's objections, I will say that I, for my part, in arguing for the gerundive, do not pretend that its admission will clear away all the difficulties; my thesis simply is, that the gerundive, as well as the gerund and present active participle, was operative in producing the *-ant* constructions. As the forms were confused, it is not remarkable that the syntax should have met with a similar fate.



*ser, tenir, guerpir* and some others may be accompanied by the verb in *-ant* to express a state or condition existing at the time of the action of the principle verb.

Et le lessierent gisant sur une table.

Joinville, ch. XXXVIII.

Par mort le guerpissent en sabelum gisant  
Charoinne le tenent sans alme enfreidissant.  
Vic de S. Auban, 845.

La dame ot lors le cuer joiant.  
Flore et Blanceflor, 1065.

Qu'us fis jois capdel' em nais  
Quem te jauzent en gran doussor,  
Peire Vidal, Song 22 (B.'s ed. 1857.)

The verbal in *-ant* is also used after interjections.

.....Es-le-vus relevant  
E le flot tut sechi, dunt cist vunt Deu loant.  
Vic de S. Auban, 1157.

Ast vos venant de deu fideil.  
Brandan's Voyage, 580 (Rom. St. I. 573).

Es vous par le chemin errant  
Mon seignor Renart le goupil.  
B. 266, 12.

But here, as in so many other cases, the infinitive may likewise be used. The nature of the interjection places it in the same category with verbs of *seeing, beholding*, etc. and of course the same construction is to be expected in both cases.

Ves les armes reluire : tons li cuers m'en esclaire,  
Jehan Bodel, B. 310, 26.

Ay filh, tan vos vech malmenar.  
Plainte de Notre Dame. 40.

SAMUEL GARNER.

Annapolis, Md.

#### THE VERB *to fell*.

Whether the economy of our language will for many more generations continue to demand an expenditure of effort—with large classes of persons it is an effort of only partial success, with others the failure is complete—for maintaining in use with proper distinction the couplets *to lie, to lay* and *to sit, to set*, is a question upon which some may be disposed to speculate. In the case of *to fall, to fell*, we have a somewhat different problem, from the circumstance of a natural restriction, more or less complete for common speech, of the use of *to fell* to regions of particular industries and occupations. I should be pleased if some of the friends of this Journal who may find it con-

venient to make observations in any of the extensive lumber districts of the country, would report the woodman's use of *to fall* and *to fell*, for I have a suspicion that in some places *to fell* has entirely disappeared, leaving to the intransitive form the burden of a double service. This suspicion is based upon my recent observation in a large axe manufacturing establishment, where I discovered the trade name for one variety of axes to be the "Falling Pattern (For Pacific Coast Trade)," and of another the "Puget Sound Falling Pattern."

JAMES W. BRIGHT.

#### THE PRONOUNS IN THE OLD DANISH 'TOBIAE KOMEDIE.'

In the MODERN LANGUAGE NOTES for May, the personal pronouns occurring in the 'Tobiae Komedie' were briefly discussed. In the present paper the rest of the pronouns in that work will be treated in somewhat the same way. Many of the pronouns are represented so incompletely in the text, that it has in some cases been found inexpedient to treat them in paradigms. The personal pronouns are the most complete and satisfactory, and show the most interesting phonetic changes. Many of these might profitably be compared with corresponding forms in Anglo-Saxon and Early English, but that study must be reserved for later treatment by itself. For a consideration of the earlier forms of *hand* and *hun* reference may be made to O. KALKAR'S 'Ordbog,' the last issue of which almost completes the letter *h*. In the present paper this valuable dictionary has occasionally been used to explain the derivation of some of the pronominal forms, especially of the indefinites.

The worker in the Old Danish field constantly finds himself hampered by the want of a grammar. The paradigms have never been systematically developed, and the difficulties in the way of any comparative work are increased greatly by the lack of a complete dictionary. When KALKAR'S dictionary is finished the task will be very much lightened. The scope of the present paper and of the preceding one is necessarily limited, since only one text is studied, and the results are not to be regarded as explaining thoroughly the

state of the language at the beginning of the seventeenth century. It is, however, interesting to be able to compare, even cursorily, the development of the Danish inflections with those of English, and by so doing we may be led perhaps to a somewhat clearer understanding of the way in which our language was affected in its earlier stages by the Scandinavian. One cannot but be struck by the many curious resemblances between Danish and English, in the development not only of the inflections but also, in no small degree, of the syntax. In the gradual wearing away of the forms and in the order of words in the sentence the two languages are, indeed, closely related. It is characteristic, too, that, just as English grammar received but slight accessions from the other tongues that at different periods had exercised so strong an influence upon the vocabulary, so Danish grammar was but slightly affected by the German, from which so large a proportion of its word-store is formed. It is with an ulterior purpose, therefore, that this seemingly trivial study of the Old Danish pronominal forms is pursued. Let us now take up in turn the remaining pronominal forms, beginning with the possessive.

The possessives occurring in our text are: *min*, my; *din*, thy; *sin*, his; *vor*, ours; and *eder*, yours. By comparison with Icelandic, we see that these forms must be derived from the genitives of the corresponding personal pronouns, which do not occur in our text. *Min* occurs unchanged in the singular, both masculine and feminine, as follows:—mascul., nom. [9. 7], dat. [40. 18], acc. [41. 14]; femin., nom. [12. 1].—The gen., masc. and fem., and the nom. and dat. fem., do not occur.—In the neuter singular the same form occurs under different spellings: nom. *mit* [38. 12], acc. *mitt* [16. 6] and *mytt* [11. 12]. In the plural the only form that occurs is *mine*, once each as nom. [47. 21] and acc. [39. 4]. *Din* is declined like *min*, with the exception of *dit* [92. 20], which in the MS. appears as *did*. In the sing. we find the nom. [10. 18], dat. [41. 10], and acc. [56. 13], and in the plural the nom. [11. 22]. Of the 3rd person *sin* we find the singular forms masc. acc. *sin* [5. 20], dat. *siin* [5. 5], and neuter dat. *sit* [45. 11]. *Vor* appears unchanged in all the forms of the masc.

and fem. sing. that occur. Masc. nom. [35. 14], dat. [58. 18] and acc. [29. 12], fem. nom. [35. 19]. In the plural, *vor* [70. 5] occurs as nom., *vore* [6. 4] as dat., and *voris* [20. 16] as acc. For the neuter, the only form that occurs is *vortt* [76. 22]. Only two examples occur of *eder*: masc. acc. *eders* [78. 8] and fem. acc. *eder* [34. 13].

Note 1. The possessives in this period of Old Danish show remarkably few changes from the older forms. In the 1st person plural we may notice the use of *o*, which in Icelandic occurs often side by side with *a*.

Note 2. The distinction between the masc. and the fem., still preserved in the personal pronoun, is now lost, and the common gender of Modern Danish takes its place.

The reflexive of the 3rd person, which should have been included in the preceding article, is *sig* [5. 14]. It shows the same change of *k* < *g*, as the first personal pronoun.

The demonstratives are *denne*, that; *disse*, this; and *saadan* [56. 17], such. In the sing. *denne* occurs unchanged, nom. [40. 20], dat. [40. 23], and acc. [41. 1]. In the plural we find dat. *dennem* [57. 4] and acc. *dennem* [59. 19]. The nom. *dett* [78. 22], dat. *dette* [46. 14], and acc. *dette* [46. 10], all in the singular, are the only forms of the neuter that occur.

*Disse* appears unchanged in the acc. sing. [32. 5], and the acc. plural [61. 20].

The demonstrative corresponding to the Old Norse *sa* appears in only few forms:

Sing. nom. neuter *dit* [87. 12], *det* [61. 10].

Plur. nom. *di* [72. 24]

Plur. acc. *di* [84. 7], *denom* [86. 6].

Note. The suffixed article, in its origin a demonstrative, is used as in Modern Danish, *en* for the common gender, *et* for the neuter.

The relatives are *som*, undeclined, occurring as nom. sing. [40. 19] and acc. sing. [44. 20]; *hvis* [85. 11], preceded by *alt* and resembling the English 'all that'; *huilckett* [44. 17], *der* [61. 12] and *den* [61. 17].

Note. Before the sixteenth century *hvis* occurs as *huēs*. *Huilckett* appears in earlier Danish sometimes as *huilki*, a mere graphic difference; sometimes, by a very curious assimilation, as *huikken* and *huyken* (fifteenth century).

The interrogatives are *huem* [6. 5], who,

and *huad* [13. 1], what. *Huem* appears as nom. sing., but it reminds one strongly of the Old Norse dative *hveim*.

Of all the pronominal forms the indefinites are the most numerous. Beginning with *nog-en*, some, we find the nom. [22. 17] and acc. [45. 20], and the neuter *nogett* [75. 12] and *nogel* [58. 18].

*Ingen*, no one, nom. [5. 20], acc. [74. 21] and neuter *intett* [52. 10], *inlet* [53. 11] and *inthil* [87. 20].

Note. The doubling of the *t* in these two pronouns is without phonetic significance.

*Somme* [33. 7], some, appears only as nom. : as also *hon som*, [38. 9], whoever.

*Huer*, each, nom. [5. 5] and dat. [72. 14], and the extended form *huercken* [43. 9].

Note 1. *Huer* is weakened from the earlier form [1393.-1491] *hvar*, according to Old Norse *hvarr*, Old Norwegian, *hværr*. In Old Danish the distinction between "each of two" and "each of many," so consistently kept up in the Old Norse forms *hvarr* and *hværr* respectively, does not appear, so far as can be seen. In the two cases cited, reference is made to more than two.

Note 2. *Huercken* corresponds to Old Norse *hverge*. This change of the spirant to the voiceless explosive sometimes occurs in Old Norse under special circumstances. In the earliest of the Old Danish remains we find the spirant.

Note 3. Under the head of the second personal pronoun should be inserted the assimilation with the verb *skaltu* [62. 12]. This is the only case in the play, everywhere else the two words are separate; as, *schall du* [68. 7], *skalt du* [67. 9], and numerous others.

DANIEL KILHAM DODGE.

Columbia College.

### THE PATOIS OF THE CANTON DE VAUD.

*Phonologie des patois du Canton de Vaud.*

Par A. ODIN, Halle, 1886. VIII, 166 pp.

As the work of a beginner this treatise is promising; the choice of the subject is a good one, the plan has been ably carried out, and the faults are of such a character as may be

excused in the earliest contributions of a scholar.

Since 1874, when ASCOLI, the great Italian linguist who has done most for promoting the study of the Romance dialects, for the first time treated in his 'Schizzi francoprovenzali' the French dialects of Switzerland, Savoy, Franche-Comté and Dauphiné as a group of dialects standing by itself, distinct from the French as well as from the Provençal, the dialects of all the French Cantons of Switzerland have been made the subject of special investigation by MM. HÆFELIN and AYER (Neuchâtel and Fribourg), RITTER (Geneva), CORNU and GILLIÉRON (Valais); with the exception of the most important of them all, the dialect of the Canton de Vaud. I say the most important, because this Canton is the largest and most centrally situated of them all, and has the greatest variety of physical contours. It will therefore yield the largest variety of dialectic shades and supply the intermediate link of the whole series. By taking up this important dialect MR. ODIN has, accordingly, filled up a real gap, and, speaking in general, has done this in a very satisfactory manner. All the more so, as the task was no easy one; for the author distinguishes not less than eleven groups, one of which he further divides into seven sub-dialects.

It is true, the author might have greatly simplified this task by studying most thoroughly the dialect of one or two or even three single communes of different parts of the Canton, and by presenting a complete view of the facts. He would thus have given an idea of the whole dialect as well,—an idea which, though not complete, would at least have been a consistent one. In this way, I should say, one ought always to proceed in studying for the first time a dialect of great variety. The language of one or two places having been fixed in a manner that can be in every sense relied upon, subsequent investigation will easily supply the peculiarities of the rest.

MR. ODIN, however, having aimed at the higher object of giving a general survey of the dialect of the "pays de Vaud," we have only to accept his work as it stands. He seems, indeed, to have had sufficient information at his command for the purpose intended, and

has thus made a valuable contribution to Romance language study. I have, however, some criticisms to offer, especially as to the form in which the facts are presented.

1. As regards the transcription of the sounds, it is much to be regretted that this author, like so many others, has adopted a system of his own, using, e. g., *ɛ* for the French "*e muet*," *ñ* to indicate the nasalisation of the preceding vowel, *ç* for the voiceless *th* and *z* for the voiced, *hy* for the German *ch*, etc. Is there to be no end of creating new alphabets, or of using old ones in a new way? That the inventor of new signs is not necessarily a sound phonetician, the case of MR. ODIN sufficiently shows. He makes no difference between the voiceless English *th* and the Spanish *c* before *e* or *i*; identifies even the voiced English *th* with the voiceless Spanish *z* (page 19); and when he has to deal with a new sound, treats us to a description of it like the following: "*L est un son unique en son genre. Il s'obtient par un tour de langue en sens latéro-vertical*" (pp. 19, 100).

2. The facts regarding the accented vowels are presented in the old-fashioned tripartite division of short and long vowel, and vowel "*in positione*." This arrangement has the great inconvenience of separating facts which belong together, as the long *e* (numbers 38-43) and short *i* (66-70), or long *o* (77-82) and short *u* (107-114); and the still greater disadvantage of confounding in one category resultants which are the outcome of diverse causes. This accounts for the confusion that reigns in the chapters headed: *e entravé* (50-59), *i entravé* (71-78), *o entravé* (88-100), *u entravé* (115-125), where no distinction is made between the short and the corresponding long vowel.

3. The chapter treating of the unaccented vowels is defective in this and in other respects. Under the "vowels in hiatus," the cases in which one of the two vowels has the accent ought to have been carefully distinguished from those where two unaccented vowels stand together. And among the former cases further discrimination was necessary between those in which the first vowel is accented, and those in which the second has the accent. The rules are here enunciated with

perplexing uncertainty and even contradictions like the following are met with. On page 66 we read: "*La voyelle persiste toujours lorsqu'elle est longue; elle disparaît lorsqu'elle est brève*;" but on the very next page we are told that "*A long ou bref se maintient le plus souvent*." MR. ODIN seems to be ignorant of DARMESTETER'S important article on this subject published some twelve years ago in the *Romania*.

To these remarks on mistakes of a more general character let us add a few others on special cases. The accented vowel of *frātre*m, *pātre*m, *mātre*m, *quādrum*, (31) as well as that of *cāpram* (33) and *āquam* (34), of *crēdere* and *pētram* (51), stands in an open syllable; these examples ought, therefore, not to be found under the head of "*a entravé*" and "*e entravé*," nor ought the preposition *de* (38) and the conjunction *et* (44) to stand among the examples of the accented vowels; nor *hoc* (79) among those of long *o*.—The explanation of *tshaire*, *tshäre* (43), as being the Latin *CADERE* with the accent on the termination (*CADĒRE*), and of *kuaire*, *kuäre* (222 and 403) as representing *COQUĒRE*, with the same shifting of the accent, is certainly wrong. The two Latin verbs accented on the termination of the infinitive would have left no trace of the final *-re*, for the infinitive endings *-dre*, *-ère*, *-ire* have become *-a*, *-ai*, *-i* in this patois; *-re* is characteristic only for the infinitive of the third conjugation, just as in French, the reason for this being the same in both languages.—The etymon of *bussi* 'heurter, frapper' is not *PULSARE*, since the *b-* and the *-i* could hardly be accounted for. I trace it to the Allem. *botzen*, and therefore to the same root as French *bouter*, Ital. *bottare*.—*Salyaite* (65) cannot be a participial form *SALĪTAM* (*salire*) merely with shortened *i*; the *t* of such a form could not have remained. As *draite* is Latin *DIRECTAM*, so *salyaite* points to a form *SALĒCTAM*, participle formed on the analogy of *COLLECTA*, as in Old French, Provençal and some dialects of Raetia and Northern Italy.—In *daivo* "debeo," *ressaivo* "recipio" (213), no transposition of the unaccented *e* or *i* of "debeo" "recipio" into the accented syllable has taken place; since the 2nd and 3rd person have the same *ai*, owing it to the accented vowels *ē* and

*y* in an open syllable, it must be accounted for in the same way in the first person, and \*DEBO \*RECFPO are to be regarded as the Latin forms for *daivo*, *ressaivo*.—MR. ODIN is at a loss how to explain the *tsh* (=Latin *c* before *A*) in *tshe*, *tshera* CARUM, CARA, for the regular *ts* which occurs in another form of the feminine, in *tsira*. The *tsh* seems to represent the fusion of *ts* with the following *i*; for *tshe*, *tshera*, as well as *tsira*, pre-suppose the older forms *tsie*, *tsiera*. As in Old French and Raetian dialects, this *ie* has had at one time the stress on the *i*, at another on the *e*. These different accentuations are represented by *tsira* and *tshera*. In *tsira* the strongly accented *i* of *tsiera* has entirely absorbed the *e*, while *tshera* represents *tsiëra*, in which the unaccented *i* "in hiatus" becomes the consonant *y* and *tsy* = *tsh*. Therefore we have in the examples exhibited in number 312 -*tsi* on the one hand, *tshe* on the other, as *martsy* or *martshe* MERCATUM, *setsy* or *setshe* SICCARÉ, etc. This explanation is confirmed by the fact that Latin *c* before unaccented *A* or before accented "a entravé" never turns into *tsh*, but becomes *ts*, as in *setse* SICCA, *arise* ARCA, *fortse* FURCA, etc., or *tsan* CAMPUM and CANTUM, *tsä* CARNEM and CARRUM, etc. (cf. number 312 and page 165). The same explanation holds good for the corresponding voiced sound, as the examples of 313 show; -*dzy* or *dje* in *tserdzy* or *tserdje* CARRICARE, *predzy* or *predje* PREDICARE, but only *dz* in *mandze* MANICA, *demendze* DOMINICA, or in *dzono* GALBINUM, *dzuye* GAUDIA, *dzula* GABATA.—The *d* in *pedance* (325) does not admit the etymon PICTANTIAM. I take it for the present participle of *petere* 'to ask for, to beg.'—There is of course no prosthesis of *y* in *yä*, *ye* HERI (413), the *y* is the regular outgrowth of the unaccented *i* in the former *iër*.

I close this review by pointing out some of the best chapters of the book. Such are: the accented vowel *a* in connection with a palatal consonant (pp. 21-25), point which MR. ASCOLI made the main criterium of the whole Franco-Provençal group of dialects; the suffix -*arium* (pp. 30-32); the long *e* and *o* in open syllable (pp. 34 and 47-48); the final unaccented vowels (pp. 77-80); the combinations of the consonant *l* (pp. 101-108); the general re-

marks on the shifting of the accent (pp. 145-148). All of these show the author's ability in tracing the history of linguistic phenomena. Two of them deserve special remark. The one treats of a very curious fact of "Satzphonetik," as described on page 32, and the other is the first attempt at explaining a well known but unaccounted-for irregularity in the past participle of those verbs of the first conjugation which end in -*i* or -*e* (as the case may be) in the Infinitive. The explanation, as given on pp. 23-24, is not quite satisfactory, yet I think the problem is at least halfway solved by MR. ODIN. I accept his manner of explaining the feminine of the participle, but not the masculine. The latter seems to have had its own development, although both genders use only one form. I cannot give here the arguments for my opinion, as in fact they need reconsideration and, being long, will find better place in a separate note. But this I may state, that MR. ODIN was at any rate much mistaken, in writing the note on page 24: *Il serait par trop baroque . . . de supposer que la palatale aurait empêché le passage de l' a à l' o.*" This "par trop baroque" supposition represents a plain fact in certain French and Raetian Dialects, which are in precisely the same case.

J. STÜRZINGER.

Bryn Mawr College.

*A German Grammar for Schools and Colleges*, based on the Public School German Grammar of A. L. MEISSNER, M. A., PH. D., D. LIT., Professor of Modern Languages in Queen's College, Belfast, Mitglied der Gesellschaft für das Studium der neueren Sprachen zu Berlin. By EDWARD S. JOYNES, M. A., Professor of Modern Languages in South Carolina University. Revised Edition, 1888. D. C. Heath & Co. 394 pp., Svo.

Kaum ein Jahr nach dem ersten Erscheinen dieses Buches sehen wir es schon in verbesserter und vermehrter Gestalt vor uns—ein Beweis dafür, dass die vorzügliche Methode und die praktische Anlage der neu bearbeiteten Grammatik von unseren Schulmännern schnell erkannt und gewürdigt worden sind. Ein Vergleich der zweiten Auflage mit der ersten ergibt, dass der Bearbeiter sein Werk

mit grosser Sorgfalt durchgesehen, Manches ganz überarbeitet, Anderes zum Vorteil des Buches neu hinzugefügt hat. In letzterer Hinsicht besonders bildet die zweite Auflage einen bedeutenden Fortschritt: die früher fehlenden, obwohl so begehrten Capitel über Sylbenabteilung, Bindestrich und Apostroph finden sich jetzt an geeigneter Stelle und in knapper, doch ausreichender Kürze eingeschoben; der Anhang über die Declination gewisser Hauptwörter und den idiomaticischen Gebrauch der Präpositionen ist der Vollständigkeit wegen erwünscht und zum Nachschlagen bequem; endlich zeugen zahlreiche neue Anmerkungen, Zusätze und erläuternde Beispiele von dem Fleiss und der pädagogischen Erfahrung des Bearbeiters. Die mnemonischen Formeln am Ende des Buches werden denen willkommen sein, die solcher Hülfe bedürfen und Vertrauen dazu haben. In der Anordnung des Materials sind einige zweckmässige Änderungen gemacht worden; so stehen die zwei Seiten deutscher Schrift (früher pp. 17, 18) jetzt am Ende des Buches vor den zusammenhängenden Schriftproben. Die Paginierung ist dieselbe wie in der ersten Auflage; die Paragraphen haben sich manchmal infolge von Einfügungen etc. leicht verschoben. Eine Anzahl von Versehen, die wir schon in unserer Recension der ersten Auflage (MOD. LANG. NOTES III, pp. 25 und 84 ff.) verzeichnet hatten, ist merkwürdigerweise der Aufmerksamkeit PROF. JOYNES' entgangen; wir verweisen auf unsere in obigem Artikel gemachten Bemerkungen über §§ 101, 105, 313, 357, 358, 396, 401, 414, 417, 428, 434, 450, 474 und ganz besonders §§ 329, 384, 452, 485, 5. Auch was wir über die Übungsstücke (p. 302 ff.) und die alphabetische Liste der starken Verba gesagt haben, möchten wir, sofern es nicht schon Verwertung gefunden hat, nochmals betonen. Die Stellen wo wir sonst noch Versehen gefunden haben oder Änderungen für angebracht halten, führen wir im Folgenden der Reihe nach an:

§ 27. *s* im Anlaut und zwischen Vocalen ist nur in Norddeutschland tönend, in ganz Mittel- und Süddeutschland aber tonlos.—§ 68. *Käst- en* mit rundem *s* ist unrichtig; man teilt gewöhnlich nach dem *st* ab.—§ 86. *Mancher* und *solcher* wären hier anzuführen, denn in

den Paragraphen, wo sie später vorkommen (204, 245), wird ihre Declination nicht ausdrücklich angegeben.—§ 96. Die sechs Paradigmen sind doch unnötig und verwirren nur; zwei genügen vollständig.—§ 123. Wie schon früher bemerkt, heisst *der Augapfel* (*eye-apple*) selbstverständlich 'the eye-ball,' nicht 'the pupil' (*die Pupille*).—§ 371. Das *in>ent* in *entgegen* etc. hat nichts mit *ein* zu thun; (*ein-*) ist also zu streichen.—§ 376, 2. *Ergehen* ist 'to come out, be issued,' impers. 'to fare.'—§ 408 ff. Da PROF. JOYNES die Anführung der deutschen Wörter vor bezw. nach den entsprechenden englischen Formen zu einer Principienfrage macht (Preface, p. vi), so lässt sich natürlich nichts mehr darüber sagen; aber staunen muss man, wenn man GRIMM'S Lautverschiebungsgesetz immer noch ebenso auf den Kopf gestellt findet, wie in der ersten Auflage, trotz der in den MOD. LANG. NOTES III, p. 84 von uns erhobenen Einwendungen, von deren Berechtigung PROF. JOYNES sich leicht hätte überzeugen können. Und das ist um so befremdlicher, als gleich darauf SKEAT'S mnemonische Formel angeführt wird, in welcher dasselbe Gesetz ebenso klar wie kurz dargestellt ist (*H. A. S.*—*Hard, Aspirate, Soft*, etc.).—§ 425. Füge hinzu: *das Tuch, die Tücher*—'cloths, kerchiefs,' *die Tuche*—'kinds of cloth.'—§ 455, e. *Zu seiner Zeit* heisst 'in its (own, proper) time'; die Worte "and of doubtful explanation" sind also nicht zutreffend.—Zum Appendix: p. 368. *lahm auf einem Fusse*, nicht *an*.—p. 374. *um wieviel Uhr*, oder *um welche Zeit*, nicht aber *um welche Uhr*.—376. *nickte mir zu*, nicht *zu mir*; *zum Schneiden*, nicht *zum schneiden*.

Zu dem Wörterbuch, das letztes Jahr getrennt von der Grammatik und zu spät für unsere erste Recension an uns gelangte, tragen wir hiermit noch einige Berichtigungen nach:

*Ab, an, auf, aus, bei, durch, hinter, nach, neben, über, um, unter, vor, wider* werden als Adverbia angeführt, kommen aber, ausser als Präpositionen, nur als adverbelle Verbalpräfixe vor. Anstatt *adv.* ist also überall zu setzen *pref.* or *adv. pref.* Zu als Adv. heisst stets nur 'too,' als Präf. 'to, together.'—*Artig*—'well-behaved, polite,' nicht—'kind.'—*Bauer*—'peasant' hat stets *n* im Plural (*die Bauer*—'the cages').—*Bis*' ist nie *Adv.*—*Darauf dass*

und *darum dass* heissen nicht 'in order that.'—*Denn, adv.*='then'; *conj.*='for.'—*Eigentum* ist im Plur. nicht gebräuchlich; *die Eigentümer*='the proprietors.'—*Epheu, gen. -s.*—*Erlöschen* ist nur *intr.*; *tr. to put out*='löschen, auslöschen.'—*Himmel* auch='sky.'—*Karlchen*, nicht *Kärlchen*.—*Kommen von*, nicht *aus*, 'to result from.'—*Ohne zu (infinitiv)*, *ohne dass*, 'without' (*pres. part.*).—*Stunde* (distance)='hour's walk' (3-4 miles).—*Treiben, intr.* 'to drift.'—*Acquainted*, 'kundig.'—*Adapted*, 'geeignet.'—*Bear's skin*, 'das Bärenfell.'—Nach Worten wie *bloom* und *blossom* ('blühen'), *result* ('herauskommen') u. dergl. sollte angegeben sein, ob die verba oder die Subst. gemeint sind.—*Bluish*, 'bläulich.'—*Childish*, 'kindisch.'—*Command*, (control), 'gebieten über' (acc.).—*Comparison*, 'der Vergleich,' selten 'die-ung.'—*Depend*, 'abhängen.'—(*Difficult*), streiche *adv. schwerlich* ('hardly').—(*Distressing, adj.*) streiche *elend* ('wretched').—*Enough*, 'genug' (generally follows).—(*Favor*) 'die Gunst' ist *singulare tantum*; (zu) *Gunsten* ist Sing. und Analogiebildung.—*Incredible*, 'unglaublich.'—*Interest, v.*, 'interessieren' (*angehen*='concern') (p. 345).—*Keep, intr.*, 'sich halten' (*sich erhalten*='to be preserved').—*Many a*, 'mancher, manch ein.'—(*Not*) streiche *-thing, nichts.*—*Opportune*, 'gelegen' (*gelegentlich*='occasional').—*Play*, 'das Spiel.'—*Rank*, 'der Rang' (*pl.*—*e*).

Über Einen Punkt sind wir trotz eifrigen Forschens im Unklaren geblieben: Ist es Zufall oder Absicht, dass die deutschen Übungsstücke XIV bis XXXII lateinisch gedruckt sind, während wir sowohl vorher wie nachher durchweg dem deutschen Druck begegnen? Auch fehlt unter den Übungsstücken No. XIII gänzlich.

Die äussere Erscheinung des Buches ist sich gleich geblieben; Druck und Papier sind wie bei der ersten Auflage vorzüglich. Nur sehr wenige Druckfehler sind beim Lesen der Correcturbogen durchgeschlüpft: p. 238, statt *Chrenmann* lies *Ehrenmann*; p. 347, st. *bie Kleidung* lies *die* —; p. 349, st. *solgen* l. *folgen*; st. (*infinitiv*, *das Essen*) l. (*das Essen, infinitiv*); st. *frighten, tr.*, *weak, erschrecken*, l. *fr. tr.*, *erschrecken, weak*; p. 352, st. *schleissen* l. *schliessen*; p. 356, st. *order, n.*, *der Beschl.* l. *der Befehl*; p. 360, st. *set across, übersetzen*

l. *über-setzen*; p. 364, st. *twenty-second, der einundzwanzigste*, l. *der zweiundzwanzigste*; p. 365, st. *wake (up), auf-wachen*, l. *auf-wachen*; p. 373, st. *über alle Massen* l. *ü. a. Maszen*.

Die im Obigen erwähnten wenigen Mängel werden hoffentlich in der zu erwartenden dritten Auflage für immer beseitigt werden; inzwischen können die vielen vortrefflichen Eigenschaften des Buches nicht verfehlen, demselben in unseren Schulen eine immer wachsende Beliebtheit zu verschaffen.

HUGO SCHILLING.

Wittenberg College.

*Was dünkt euch um Heine?* Ein Bekenntniss von Xanthippus. Leipzig, WILHELM GRUNOW. 1888. 104 SS.

Nachdem die Frage des in Düsseldorf für HEINRICH HEINE zu errichtenden Denkmals in den Tagesblättern viel Staub aufgewirbelt hat, und namentlich von den Glaubens- und Stammesgenossen des grossen Dichters mit vielem Eifer erörtert worden ist, kommt der Verf. vorliegender Broschüre noch einmal auf dieselbe zurück, um über HEINE ein Todtengericht zu halten, und der Denkmal-Errichtung ein entschiedenes Nein entgegenzustellen. Mit seinen schroff abweisenden Ansichten steht X. übrigens bei uns nicht allein. Nachdem schon die unmittelbaren Zeitgenossen und nahen Bekannten des Dichters mancherlei Ungünstiges über dessen Character und dichterische Productionsweise mitgetheilt hatten, ist jetzt wieder an Stelle der warmen Huldigung eines STRODTMANN, der unbedingten Hingebung eines A. MEISSNER und einer C. SELDEN, eine sehr ungünstige Auffassung HEINES getreten. Schon sein neuester Biograph PRÖLSS ist nicht mehr geneigt dem Dichter des 'Buches der Lieder' die Sünden des Journalisten und die Schwächen des Menschen straflos hingehen zu lassen. Als dann in jüngster Zeit ein Aufruf für die Beisteuer zum HEINE-Denkmal von P. HEYSE verfasst wurde, haben zwei namhafte Dichter, A. v. SCHACK and M. GREIF, sich gegen die Bezeichnung "der grösste lyrische Dichter nach GOETHE" scharf ausgesprochen, und ihre Unterschriften unter dem Aufrufe zurückgezogen. Es konnte



nicht fehlen, dass in die rein ästhetische Frage sich auch die nationale einmischte und dass die Verfechter des wiedererstarkten Nationalgefühles sich gegen eine Ausgleichung sträubten, die man einem Dichter erweisen wollte, der sein Vaterland preisgegeben und den besten Teil seines Lebens in Paris zugebracht hatte. Auch die Schmähungen, welche H. damals über den "deutschen Michel" ergoss, die unverdiente Verherrlichung, welche er dem französischen Geiste im Sinne des derzeitigen Liberalismus widmete, können uns jetzt wenig für ein Denkmal begeistern, das einem abgefallenen Deutschen in einer deutschen Stadt errichtet werden soll. Diese allgemeinen Vorausschickungen sind zu einer unbefangenen Würdigung der Broschüre nach Inhalt und Form notwendig, wir brauchen uns aber nicht auf den wüsten Kampfplatz des s. g. Antisemitismus zu begeben, auf dem X. sein kritisches Streitross mit Vorliebe tummelt.

Mit grosser Schärfe bekämpft X. im Anfange die Versuche mancher Literaten, uns HEINE als einen zweiten GOETHE hinzustellen, und neben der jetzt so eifrig gepflegten GOETHE-Philologie eine Art HEINE-Philologie und HEINE-Cultus anzubahnen. Zu dem Dichter übergehend, tadelt er die selbstbewusste Stellung, welche HEINE gegenüber echt patriotischen Dichtern, wie PLATEN und UHLAND, ja sogar dem "Altmeister" GOETHE eingenommen habe. Wir müssen zur Entschuldigung HEINES hier allerdings berücksichtigen, dass PLATEN von anderen Zeitgenossen nicht minder erkannt worden ist, dass UHLAND in HEINES Beurteilung unter dem scharfen Gegensatze der jungdeutschen Schule der dreissiger Jahre zur deutschen Romantik zu leiden hatte, dass GOETHE zwar von H. mit dem einseitigen Massstabe des damals herrschenden Liberalismus gemessen, aber doch ebenso, wie UHLAND, in seiner unvergänglichen Dichtergrosse erkannt und gewürdigt worden ist.

Das 'Buch der Lieder,' auf welches sich die übertriebene Schätzung HEINES bei uns zumeist gründet, erkennt X. in mancher Hinsicht als ein poetisches Denkmal von bleibendem Werthe an, aber er tadelt andererseits die Ungleichmässigkeit und Nachlässigkeit mancher Theile, und hebt die Entlehnungen hervor, welche H. an zeitgenössischen Dich-

tern, wie W. MÜLLER, dem Sänger Neugriechenlands, EICHENDORFF und BRENTANO begangen hat. Das Nachspüren s. g. Plagiate ist nämlich eine mit Vorliebe gepflegte Eigentümlichkeit unserer literarischen Kritiker, der auch die grössten unsrer Dichter nicht entgangen sind. Insbesondere aber geisselt X. HEINE als den Vorkämpfer des jetzt in der deutschen Aesthetik und Poesie sich ungestüm vordrängenden Realismus und der marktschreierischen Effecthascherei, die uns zuweilen einen guten Teil unsrer Dichtung verleiden kann. Besonders eingehend und scharf kritisiert er dann HEINES "jüdischen Dialect," die Sprachverderberei seines poetischen Styles, die Nachlässigkeit seines Reimbaus, mit der auch W. KIRCHBACH, der Redacteur des *Magazins für Litt. des In- und Auslandes* sich in einem trefflichen Aufsätze beschäftigt hat. So schwer nun auch HEINE sich an der Sprache des deutschen Volkes versündigt, so muss doch auch X. zugestehen, dass andere Dichter jener Zeit, darunter zuweilen selbst ein GOETHE, nicht immer dem heute eifrig vorstrebenden "Purismus" gehuldigt haben, und auch hierin liegt eine gewisse Entschuldigung für den hart angegriffenen Dichter.

Für die reichen Einzelheiten dieses 46 Seiten, also beinahe die Hälfte der Broschüre umfassenden Abschnittes müssen wir auf die Schrift selbst verweisen und bemerken nur, dass manche dort schwer getadelte Sprachwidrigkeit noch jetzt nach dem Grundsätze des "Usus est tyrannus" weder in deutscher Prosa noch in deutscher Poesie immer vermieden wird. In einem Schlussworte verwehrt sich X. gegen den Einwand, als ob er H. aus seiner jüdischen Abstammung einen Vorwurf mache, vielmehr tadelt er den Sprössling einer rheinischen Handelsfamilie grade wegen seiner Verleugnung und Schmähung der ursprünglichen Confession und Abstammung, und bekämpft ihn als den Propheten eines glaubens- und sittenlosen Semitismus. Wir glauben gern dem, was X. sagt, da sein mannhaftes Eintreten für deutsche Art und Sitte uns nur Zutrauen zu seiner Überzeugungstreue erwecken kann, aber ohne den seit mehr als 30 Jahren bei uns ausgefochtenen Kampf des Antisemitismus und Philosemitismus wäre seine Polemik gegen HEINE kaum

recht verständlich.—Man muss diese erbittert und leidenschaftlich geführte Fehde, an der sich für oder gegen das deutsche Judentum Männer, wie TH. MOMMSEN und H. VON TREITSCHKE, beteiligt haben, aus der Unzahl der Zeitungsartikel und Broschüren kennen, um hierin X.'s Standpunkt und Kampfweise objectiv zu beurteilen. Bei uns hat nämlich das Judentum, welches an Zahl fast die Hälfte aller überhaupt dem jüdischen Glauben Zugehörigen umfasst, einen ganz namhaften Einfluss in dem öffentlichen Leben, besonders in Handel, Politik und Zeitungswesen sich erworben, so dass ein naturgemässer Gegensatz des germanischen Wesens, und eine nicht immer gerechte Abwehr verständlich ist. Schwerlich aber wird X. uns einreden, dass HEINE kein *deutscher* Dichter gewesen sei, denn auch in der französischen Sprache blieb sein Fühlen und Denken ein deutsches, und sehnsuchtsvoll schaute er öfters nach dem verlassenen Vaterlande zurück. Darum leistet ihm ein in Berlin vielgelesenes Fortschrittsblatt einen sehr zweifelhaften Dienst, wenn es den Geist seiner literarischen Tätigkeit als einen "Voltaireschen," also als einen echt französischen bezeichnet. Mit VOLTAIRE gemein hat er nur die grossen Ideen der religiösen Duldsamkeit und der politischen Freiheit, die längst Gemeingut der Edelsten des deutschen Volkes geworden sind, und auch die Neigung zu Spott und Sarkasmus, die oft nur der Ausdruck eines überlegenen Geistes und freien Denkens ist. Sonst darf man ihn dem "Philosophen von Ferney," der seinen tiefen Hass gegen die alttestamentliche Weltanschauung auch zuweilen auf das moderne Judentum überträgt, kaum vergleichen, und darf ebensowenig übersehen, dass VOLTAIRE in erster Linie ein kritisch zersetzender, HEINE ein dichterisch empfindender Geist ist.

DR. R. MAHRENHOLTZ.

Dresden.

ANGLO-SAXON POETRY.

*Cædmon's Exodus and Daniel.* Edited from Græin. By THEODORE W. HUNT, PH. D. Third edition, Boston, Ginn & Co., 1888. 146 pp., 8vo.

This contribution to HARRISON'S "Library of Anglo-Saxon Poetry" was first published

in 1883; the second edition is dated two years later, and now the third lies upon the reviewer's table. Without dwelling upon a comparison of these three editions of PROF. HUNT'S 'Exodus and Daniel,' it is gratifying at once to say that in its present form it deserves the recognition of labor well performed. The changes that have been introduced in the course of the last revision of the volume, though briefly registered in the editor's prefatory note, are important enough to receive a further word of special notice. Particular care has been bestowed upon an improvement of the Glossary. This, with the kindly assistance, duly acknowledged, of two students of the Washington and Lee University, has been enlarged, "especially as to definitions, references to text, and quotations of characteristic passages," while DR. CHARLES W. KENT has contributed help in the matter of accentuation, and PROF. GARNETT has been enlisted in the scrutiny of the work in manuscript and in proof. By these means the Glossary has been brought to so high a degree of excellence that the editor must pardon the solicitation that would urge a few additional changes for the sake of attainable completeness. The most important modification to be desired is one that is suggested by that sense of uniformity of plan and purpose that should be regarded in the preparation of the separate members of any definite series of volumes. In short, the Glossary of HARRISON and SHARP'S edition of the 'Bœowulf' represents the system according to which all the Glossaries of the series should be constructed. The references should provide for every occurrence in the text; in each instance the grammatical function should be indicated, and following the general definition there should be discrimination of the special uses in the text, and of particular values in collocation or in phrase. Such, at least, is the demand that one would naturally wish to urge after seeing the excellent pattern of HEINE'S Glossary adopted in the initial volume of the series, and after that a departure from that pattern made in a companion volume, without any easily perceived reason, and, what is quite unpardonable, without a word that might define the supposed advantages of the change. But since PROF. HUNT has, in

this new edition, advanced so far towards satisfying the purposes of a special Glossary, we may be assured that the little that remains to be done for this portion of his work will be carefully supplied hereafter; present criticism, therefore,—if criticism is to be fault-finding,—is obliged to take refuge in less essential details. Within the range of such details a question arises as to the propriety of speaking of “the three chief parts of each verb.” A characteristic feature of the old conjugational system is thus obscured. The principal parts of an Anglo-Saxon strong verb are four in number, not three, and if PROF. HUNT would follow the scientific, as well as most practical method, in giving these four parts, he would lose nothing by cancelling his references to the classifications of MARCH and of SWEET. A very few errors in quantity also remain to be corrected: we must write *éled*; *bringan*, *bróhte*, *gebróht*; *cýme* (adj.); *hrēper*, *hrēper-glēaw*; *lýt*, *lýtél*, *lítel*; *swípian*; *twēgan*; *prýp*; *wág* (*wæg*), ‘wall’; *wiga*, *rand-wigend*, *-wiggend*; *wítig*, *wítigdom* (cf. text and the previous editions); *werig* should be *wērig*, and is identical with the word which follows it; *an-wlôh* has long since been branded a *monstrum* (*Beiträge* VII, 455 f.), and is to be consigned to the limbo of “ghost-words,” the true form being *an-walh* (*on-wealh*, etc.). Of misprints that have made their unlawful escape, but are of easy detection, there are such as *breman* (for *brēman*); *fyrstmeare* (for *fyrstnearc*); *gesine* (for *gēsine*; the text retains *gesine* in memory of the erroneous interpretation of this word in the former editions); *nihtscūwa* (for *nihtscuwa*); *ofer-medla* (for *ofer-mēdla*); *sweot* (for *swéot*); *win-burg* (for *wín-burg*). A discrepancy will also be noticed between *geng* and *ofer*, *on-gēng*. In taking leave of the Glossary with these few observations, it remains to be noticed, with approval, that the etymological helps, that formerly were distributed between it and the ‘Notes,’ have been altogether abandoned.

The absence of explanatory Notes is another change in the editor’s plan. Although a conformity to the *Béowulf*-volume, this can only be regretted. An appendix of “Variants” supplies indeed the most essential material for a critical study of the text, but much more

should be done for a class-room edition of an Anglo-Saxon poem. For obscure and difficult passages the editor’s assistance should not be withheld. There are many difficulties in this text, where nothing is given to show what disposition the editor would have us make of them. We are therefore cut off from a discussion, in this review, of such questions as a commentary on the text would be sure to call forth. PROF. HUNT will not, it is hoped, allow another edition to pass through the press without these necessary Notes.

The Text is essentially unchanged. The hyphen has properly been removed from the seam of compounds, and other corrections of various character have been made, but the conditions of a critical text are still not fully satisfied. Many passages requiring emendation are reproduced in their corrupt state, with little or no regard for suggestions that have grown out of the recent work of others. It is not clear to what theory of versification the editor’s faith has been pledged, and it is believed that he would find it difficult to announce a system to which many of the verses of the ‘Exodus and Daniel’ as here given would not maintain a stubborn contradiction. Almost more than the permissible number of misprints remain to be corrected by means of the Glossary, and the obsolete and mistaken pointing of the instrumental case—an indulgence also shared by the Glossary—evokes an expression of disappointment.

The editor has modified his Introduction in details which do not call for special remark. A thorough discussion of the age and authorship of these poems is a difficult and somewhat unpromising task, yet any degree of failure may find redemption in the character of the attempt. There are also important questions relating to the structure of the poem which are not satisfied by a mere rubric, and some of which might be expected to make it appear desirable to add to the text the ‘Arias’ fragment.

PROF. HUNT’S ‘Exodus and Daniel’ has now come to be a book that could not well be spared; it is earnestly commended to all students of Anglo-Saxon poetry.

JAMES W. BRIGHT.

## EAST FRENCH DIALECTS.

*Die Ostfranzösischen Grenzdialekte* Zwischen Metz und Belfort von Dr. ADOLF HORNING, mit einer Karte. Heilbronn, Gebr. Henninger, 1887. pp. 122, or 429-550 of *Französ. Studien*, V. Band. M. 4. 40 Pf.

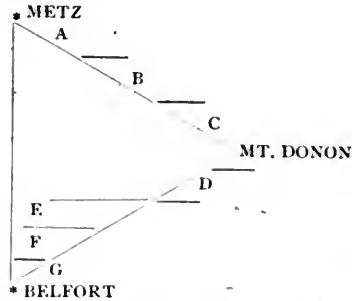
To the excellent collection of monographs edited by Professors G. Körting and Koschwitz under the general title *Französische Studien*, has recently been added this important work by Dr. Horning, Oberlehrer am Lyceum in Strassburg, well known for his phonetic studies in various branches of the Romance languages. It constitutes Heft 4 (Schluss) of the fifth volume of the series and is another one of those critical contributions on dialectology that have made these *Studien* of peculiar interest to the investigator in this special province of Romance speech. Vol. III., Heft 2, brought us a suggestive study of 'Die südwestlichen Dialekte der Langue d'Oil (Poitou, Anis, Saintonge and Angoumois)' by Ewald Görlich; the closing number of vol. IV. was devoted to an interesting and elaborate treatise: 'Geschichtliche Entwicklung der Mundart von Montpellier (Languedoc)' by Wilhelm Mushacke; vol. V., Heft 3, published in 1886, is a continuation by Dr. Görlich of his dialect researches in the North-west French [as a supplement to those in the South-west French, published in 1882] under the title: 'Die nordwestlichen Dialekte der Langue d'Oil (Bretagne, Anjou, Maine, Touraine);' and finally, as the last number of the suite, comes the study, as noted above, contributed to the series by Dr. Horning.

This is not the first appearance of the writer in this particular dialect field; a part of the material incorporated in his 'Grenzdialekte' was published in 1885 under the title: 'Zur Kunde der romanischen Dialekte der Vogesen und Lothringens,'<sup>1</sup> where he selected for treatment a number of examples from a word-supply collected in about fifty villages of the Vosges and Lorraine territory. Most of the explanations given and opinions expressed here with reference to the phonetic character of the vocables examined, are still held in the more recent paper before us. For this, the

<sup>1</sup> Cf. *Zeitschrift für romanische Philologie*, Vol. IX, pp. 497-512.

author makes use of material gathered, between the years 1883-1886, from seventy-six points situated along the border district of speech extending from Metz to Belfort. No attempt is made to establish a line of demarcation between the French and German, though in certain cases where the writer is working on the extreme limits of Gallic speech (on the line, so to speak, if there be one), it would have been desirable to note the mixing process from this point of view. It is possible that no clear separation of the speech varieties exists here such as was sometimes found by Messrs. Tourtoulon and Bringnier,<sup>2</sup> and especially striking is the fact noted on page five that the Vosges mountains do not form a separating barrier between the dialects of the east and those of the west,—that the dialect varieties of Alsace-Lorraine are but the continuation in an easterly direction of the characteristics of groups A, B, C, D, etc., that exist on French soil.

As to the territory covered by Dr. H.'s study, it may be represented by a triangle of which a straight line drawn from Metz to Belfort would be the hypotenuse, while lines from Belfort to Mt. Donon and from Mt. Donon to Metz would represent the respective sides of the triangle, thus:



The investigation, now, lies on these two sides of the triangle: from Belfort to Mt. Donon, directly along the principal mass of the Vosges mountains, covering a distance, roughly estimated, say of about sixty English miles; and from Mt. Donon to Metz, about fifty miles, or perhaps even a little more, on account of the zigzag course followed.

<sup>2</sup> Cf. 'Étude sur la limite géographique de la langue d'oc et de la langue d'oil,' p. 6. Paris, Imprimerie Nationale, 1876.

The chief political divisions of France, as formerly contained in this linguistic region, would be, beginning on the north and going south: the Département de la Meurte, Dépt. des Vosges, and a strip along the west side of the Dépts. du Haut- and Bas-Rhin. Considering the geographical extent of this region, the first thing perhaps that strikes one with reference to a dialect study such as the author has undertaken, is the size of the territory covered by it. For the most part the country is mountainous, and hence the speech variations between any two given sections, or even between any two villages, are likely to be more marked than those differentiating the hamlets which are situated in the plain. A difficulty thus arises at the very threshold of the investigation which it is impossible to set aside and which is greatly increased in proportion as the circle is widened about any given centre. There is constant chance of jumping certain connecting phenomena which overlap one another, in the process of moving through the successively enlarging peripheries of phonetic development or of morphological growth. This lack of gradual, progressive melting of one set of dialect characteristics into another is naturally felt in the treatise before us, though the author has done his best to reduce it to a minimum by giving us only the result of his own personal observation, or, when this was not possible, that of persons for whose linguistic consciousness as to any special phenomenon he can vouch: "meine Nachrichten verdanke ich immer Personen, die aus den betreffenden Ortschaften gebürtig sind."

The special territory bordering on these two lines is divided into seven groups (A, B, C, D, E, F, G), according to the principle of diphthongisation or non-diphthongisation of tonic *e*, *ɛ* and *ə* libres, after labial; the individual points in each group are noted by a<sup>1</sup> a<sup>2</sup>, b<sup>1</sup> b<sup>2</sup>, etc. In the recognition of this dominant principle, and the classification of these dialects according to it, does one of the chief merits of the work consist; it was not recognised by other workers on the same ground such as Oberlin,<sup>3</sup> Lahm,<sup>4</sup> and Adam.<sup>5</sup>

<sup>3</sup>Essai sur le patois lorrain des environs du comté du Ban de la Roche. Strasbourg, 1775.

<sup>4</sup>Le Patois de la Baroche (Val. d'Orbey) in *Romanische Studien*, Vol. II, pp. 61-98.

<sup>5</sup>Les Patois lorrains. Paris, 1881.

If we classify the dialect groups according to this newly-discovered principle, we have the following results:

Diphthongisation throughout A, C, F

Monophthongisation throughout E

Monophthongisation predominant  $\left\{ \begin{array}{l} B (e, \epsilon); \epsilon \text{ diphthongised.} \\ G (e, \epsilon); \epsilon = wa. \end{array} \right.$

Diphthongisation + Monophthongisation for whole groups of vowels D

Taking up the work in detail, the following points may be noted:—§14. What objection could there be here to supposing a mutation of suffix to explain the monosyllabism of masculine forms in *-i*? The Metz characteristic *-i*-forms for Latin tonic  $\epsilon + y$  (cf. §35) might have been extended so as to cover the *-erium* termination and give us *premi* alongside of *pri* (PRĒTIUM). Compare §53, where the form *s'lo* is admitted as possibly coming from *sol-ūculus*.

Whatever opinion may be held with reference to the origin and relative age of this suffix *-erius*,<sup>6</sup> the fact always remains that its existence is necessary to account for many Romance (French) forms, and nowhere is this necessity more evident than in the dialects. Whether, furthermore, the products mentioned above belong to the original Metz dialect or whether they have come in through French influence affects the question only indirectly. It seems to me that we have so much the more reason for adopting this explanation, in that, for other parts of this dialect territory, there has evidently been a struggle toward uniformity in the resultant development of  $\epsilon + y$  and tonic  $a + y$  for the masculine: *pre-moë* b<sup>4</sup>-b<sup>7</sup>, etc. (cf. Anhang I, §127,2) alongside of the A-form just noted, *premi*.<sup>7</sup>—§23. The writer here extends the important East French law that a tonic *a* in hiatus does not fall, to the north Jura district: *rei* (RADICEM), *tag* (\*TABONEM), and cites in the following section the variation from French rule, that *a* after initial *c* does not give  $\epsilon$ : *tšavu* (CAPILLUM), *ševa* and *tševa* (Fr. chevet). As the present-

<sup>6</sup>GRÜBER, in WÖLFFLIN'S *Archiv f. r. latin. Lexicographie* I, 226, maintains that stems in *-er* (minister) gave this product just as *-ar* gives *-arius*; THURNEYSSEN, on the other hand, ibidem IV, 155 suggests that *-iarius* > *-erius*; MUSHACKE, op. cit., p. 28, also maintains a similar umlaut procedure with ref. to a while, in opposition to this view, WALDNER, 'Die Quellen des parasitischen *i* im Altfranzösischen,' p. 28 shows that *-ir* is the natural development of *erium*, regarded as an original suffix.

<sup>7</sup>C +  $\epsilon$  following French rule > *i*, through *iei* > *ii*. cf. §54.

tation of a fact, these examples are interesting, but of course it was not intended to imply that this phonetic trait is especially characteristic of the set of dialects here examined. The phenomenon exists throughout north and east France, though more common, naturally, in certain districts than in others: cf. Wallonian (Montois) *kemin*, *kevau* in certain euphonic conditions, (Liégeois) *chélou*; Picard *cavieu*, *caverou*; Norman *quçnet* (Guernsey) *canivet*.—§31. It is natural that we should have a mixing of monophthongisation and diphthongisation in D as it is wedged in between the diphthong territory, C, on the north, and the monophthong territory, E, on the south. Since the open and close vowels stand in the proportion of two to one in this vowel scheme, a careful statistical count of the leading results of the two sets would have to be made before we could predicate anything definite as to the influence of the closed syllable on diphthongisation. For *ɛ*, *ɔ*, such influence would seem probable, in accordance with the author's statement; but for *e*, *ɛ*, the relation is much more difficult to establish (cf. §§47 and 78). The coloring of the diphthong would, of course, hold as to C, as noted in §47.—§66. It is of interest to note: after finding that tonic *ɛ* entravé (§58) has given us the same products *a*, *ɔ*, pretonic *e*, on the contrary, does not yield these results, but *ɛ̃* for the most part.—§90. In the development of *a*, *o* out of *ɛ* entravé, the evidence drawn from the Lorraine dialect reverses the generally accepted view that *a* is the original and *o* the secondary sound. TECTUM > *ei* > *oi* and, by reduction of this *oi*, > *ɔ* > *a*, so that the final results are *ɛ̃*, *ta*. Now, WENDELIN FÖRSTER, 'Lyoner Yzopet,' p. xxxii, maintains the old theory, and HORNING, backed by these newly studied phenomena, appropriately asks in opposition to it: is it, if this hypothesis be true, that *ɛ* entravé does not regularly become *a*, since in the scale of sounds (*i*, *e*, *ɛ*, *a*) the *ɛ* stands closer to the *a* than the *e* does? NEGARE gives us to-day *ngyi* where protected *ɛ* > *o*, but it gives us *nayi* where *ɛ* passes to *a*; of these two forms, the writer has no hesitation in pronouncing the first (*o*) to be the older. And with reference to the *ei* > *oi*, the labial is shown to be here the prime potential element: lab. + *ɛ* + voc. gives a

result (*poine*) quite different from that coming from non-lab. + *ɛ* + voc. (*pleine*). This difference finds a striking illustration in the French forms *foin*, *moins*, *avoine* as contrasted with *reine*, *haleine*, *pleine*. But what is to be said about *roine*, *ployer* and *peser*?—§98. It is worth while to note here, with reference to the development of tonic *ɔ* libre, the same intimate relation to *u* which is found in the Norman dialect: CALOREM > *šātu*. Cf. Norman *dolur*.—§104. A comparison of tonic *ɔ* entravé with tonic *ɔ* entravé gives as result, respectively: *o* (exceptionally *ɔ*), *ɔ* (*col* COSTAM, *ɔ̃* DIURNUM); to these the parallel French products mark a striking contrast: *mordre*, *ɔ̃r* (*jour*). The development of tonic Latin *au* (§124), gives too, the same result as this tonic *ɔ* entravé: *cyor* CLAUDEKE, which again may be contrasted with the French *chaise*, (CAUSAM), *rose* (\*RAUSAM).<sup>8</sup>—§118. An important law of phonetics for the Wallonian and Lorraine dialects is here exemplified in the development of Latin atonic *ū* in hiatus-position; namely, the preservation of the original consonantal *u*-sound: *swɛ* SUDARE. While in French proper both tonic and atonic Latin *u* have become a front (*ü*) vowel, the dialect makes a clear distinction between them in holding the tonic *ū* to front position (*ü*), while the atonic still sticks to the back position (*u*).—§127. It is to be regretted, I think, that some definite sign should not have been used for the intermediate sound between *ɛ* and *ɛ̃*, which the writer here gives "bald mit *ɛ*, bald mit *ɛ̃*." The same remark applies to similar examples cited in *Zeitschrift f. r. Phil.* IX, 480. In the mixing of forms, too, such as in §49, where examples are presented in which tonic *ɛ* after non-labial "wird von B-F bald zu *a* bald zu *ɔ*," it would be desirable to have not only the prevailing type carefully noted for each given domain, but also the rarer element presented in as numerous cases as possible, so as to enable us to judge of the probable cause of such vacillation.—§130. It is only in F, G, that the writer finds *ɛ* + *a* (*o*, *u*) > original *ɛ̃*, and where this older form is kept the voiced velar (*g*) gives the corresponding sonant equivalent *dʒ* (*dʒo* GALLUS); parts of D, E also have it. On-

<sup>8</sup> NEUHAUS (CARL) 'Adgars Marienlegenden.' Anmerkungen von W. FÖRSTER, p. 243.

ly on the north end of the line (A-C) is the voiceless dental fricative  $\text{ʃ}$  found.—§139. In the combination  $\text{voc.} + e + e$  ( $i$ ), the palatal  $c$  passes to  $'h$  (voiced form corresponding to  $\chi$ ) or  $j$  throughout the whole territory:  $\text{PLACERE} > \text{p}y\epsilon'hi$ .—§166, II. It might have been appropriately added here, that this metathesis  $tgr-t\grave{e}$  (O. Fr. *trestuit*) takes place also throughout the north French dialects (Wallonian, Picard, Norman).

Perhaps the most important part of this monograph is that marked Anhang III (pp. 81-84) and entitled "Ueber das Verhältniß der Laute  $\chi$  ( $'h$ ) zu  $\text{ʃ}$  ( $j$ )". Here the author attempts to overthrow the old doctrine with reference to the relative ages of  $\text{ʃ}$  and  $\chi$ . The establishment of the historic relation of these two sounds has frequently claimed the attention of scholars, among whom may be mentioned GASTON PARIS (*Romania* X, 607), APFELSTEDT ('Lothr. Psalter,' XLIII) and HORNING himself ('Zur Geschichte des lat. C' p. 49) and they have all held that  $\text{ʃ}$  is the older of the two products. As result of the present investigation, however, DR. HORNING abandons his old position and brings pretty conclusive evidence to show that the prevalent view on this point of phonetics is erroneous: The sources of  $\chi$  ( $'h$ ) are 1.  $s+y$ ,  $ss+y$ ,  $sc$  ( $\chi$ ) +  $a$  ( $e$ ,  $i$ ); 2.  $s+t$  ( $p$ ,  $c$ ) before  $o$ ;  $u$ ; 3. medial  $rs$ , final  $r$ ; 4.  $j$ +cons.; 5. sporadic cases. The Wallonian is called in to help simplify the problem; here the  $\chi$ -domain corresponds to the  $\chi$ -domain of the Lorraine; to the former dialect, sources 2, 3 are unknown while 4 and 5 occur only in sporadic cases, therefore the  $\chi$  ( $\text{ʃ}$ ) here must have developed out of  $s+y$ ,  $ss+y$ ,  $sc$ ,  $\chi$ . For the relative ages of the two products the following phenomena must be noted: In a<sup>1</sup> every time  $\text{ʃ}$  ( $j$ ) corresponds to  $\chi$  ( $'h$ ) we have such forms as  $m\text{ʃ}\epsilon$  (MANGER),  $sar\text{ʃ}\epsilon$  (CHARACTER); outside of this condition,  $pa\text{ʃ}y\epsilon$  (pêcher),  $re\text{pa}jy\epsilon$ , where there can be no doubt that the  $y$  has been preserved after  $\text{ʃ}$  ( $=\chi$ ) and  $j$  ( $=h$ ), whereas it has disappeared after the common French palatal  $\text{ʃ}$  and  $j$ . This difference of treatment of the  $y$  cannot be explained if we accept  $\text{ʃ}$  ( $j$ )= $\chi$  ( $'h$ ) as the original product; but taking  $\chi$  ( $'h$ ) as the primitive sound, it follows clearly that  $y$  was lost only after palatals, and this, too, at a time

when  $\chi$  had not yet become  $\text{ʃ}$ . We are thus able to establish more definitely the relative chronological bearings of the two phonetic elements:  $\chi$  could pass to  $\text{ʃ}$  only after the  $y$ , following the palatal guttural, had fallen. Additional proof that  $\text{ʃ}$  was not the original product is to be found in the development of the Latin word *SCALA* which gives us, except in territory a<sup>1</sup>,  $\chi ol$  instead of  $\text{ʃ}y\check{a}l$ , the regular result from an original  $\text{ʃ}$ . This  $\chi$ -sound, our author thinks, dates back at least to the twelfth century.

From what has been said, something of the importance of this dialect-study will be recognised: in the treatment of the phonetic part, it is a model; for the morphology and syntax, "nur lückenhafte materialien" are presented, but these are well arranged and the most is made of them. A glossary of twenty pages, giving the more striking dialect forms, closes the interesting monograph.

A. M. E.

#### SAWYER'S 'COMPLETE GERMAN MANUAL' AGAIN.

A text-book review, even if it be the fruit of faithful labor, is almost sure to leave something for the author to say, in order that his theories, or the considerations supporting them, may not be misrepresented. A work of any originality would naturally involve many points to which the author had given far more thought than any one else. His conclusions may be erroneous, but, if his work is found worthy of notice, his premises deserve consideration.

Stoutly as I must protest against some of my reviewer's statements (cf. MODERN LANG. NOTES for June), I wish to say at the outset that I lay no carping to his charge, but regard the spirit of his review as fair and judicial. Two principles would probably account for all the points at issue between us:

1. The undisputed maxims of pedagogy should be rigidly applied in all language text-books.

2. The usual aims of students of German in this country, and the average qualifications of our teachers of this language, are considerations which are entitled to modify what would



otherwise be the best and most scientific statement and illustration of its grammatical principles.

With the author these have been controlling laws, which have dictated both the fact and the form of the present work. No such authority seems to hamper and complicate the judgments of my reviewer.

Now in detail: I have taken great pains to observe the teacher's maxim, "Only one difficulty at a time;" and, even with short sentences, I have found it by no means easy to illustrate any principle in the earlier part of the work without involving difficulties not previously explained. But if the aim has been attained, does it not justify every necessary outlay? Is it not true solely of advanced work beyond the domain of the Grammar as a text-book, that "A connected description or story can be made to illustrate a rule quite as efficiently as a series of disconnected sentences?" My reviewer here loses sight also of the pedagogical importance of repetition. Efficiency of illustration depends upon its freedom from entanglement with other difficulties preventing the desired concentration of the attention, and upon its repetition before it is forgotten, so that the impression once made may be deepened and made permanent.

The advantages of continuous text over detached sentences are so highly appreciated by the author of the 'Manual,' that he has aimed to prepare the shortest possible road to profitable continuous reading of the classic texts. To adopt the suggestions of the reviewer would make the way longer.—The substitute suggested for the rule for variatives cannot be accepted. The rule as it stands is clear, simple, correct, and adequate for all text-book requirements. It is in the province of the teacher to add further instruction about the composition of this class of words at his discretion; but to say much at this early stage about M. H. G. and O. H. G. would seem to me like lecturing about CHAUCER and CAEDMON to a class in the English primer. Neither is this the stage for GRIMM'S Law of 'Lautverschiebung' or the 'Ablaut' or any full description of the 'Umlaut,' for the double reason that the student will appreciate these themes far better later in the course, and that to

thrust them before him now would delay his progress toward better things, and in some cases would prevent his ever arriving at the point where he could profit by such instruction. Is it not possible that too scholastic a method in the earlier language work would account for its failure in some cases to yield any permanent result—any real scholarship?

My rule for the gender of monosyllabic derived nouns is pronounced "not correct." Except for this verdict of my reviewer, I should not yet know that the rule did not state a literal truth. Great value the rule cannot have in any case; but its formal correctness must be beyond question, and, for this purpose, I have now sent to my publishers an unobjectionable rule for insertion in the new edition of the 'Manual' just going to press. I have also named the exceptions called for under §155, though I still think it wise not to give many exceptions in that connection.

What is there in the topic of "Nouns with Two Plurals" to justify taxing the student with extended lists of words and definitions? Beyond what is really necessary, the dictionary must not be put into the grammar. It may call attention to peculiar classes of words, so that they may occasion no demoralization when met with, but words should be learned in connection with reading and speaking.

Under §178, we are requested to add *Gefalle* and *Schade*; but we must be excused, for neither word fully conforms to the class. *Ward*=*wurde* not only "should be," but *is* "mentioned in a note," where the student first has use for it, p. 177, besides being duly given in the List of Irregular Verbs.

On the use of the modes, the prepositions and the order of words, too much can be said as easily as what is ill-adapted. That I have avoided both these dangers is much to hope, and that all critics should approve of the same book, even for the same use, is not in human nature.

About the declensions of nouns, there is not much to say till I find time to institute a full and minute comparison of the two classifications which my reviewer pleases to call on the one hand "scientific," and on the other "arbitrary." In this comparison, I shall recognize no claims of the possible future student

of the history of the language to have "finger-boards" set up for him, at any expense to the larger number of students who aim at little more than a practical mastery of the language as it is now. Nor shall I recognize any merit in what is called scientific or scholastic in this noun classification except when it assists the chief purpose in hand, viz., the grouping of the nouns that are declined altogether, or in part, alike, so as most to facilitate the practical command of all their forms. It is idle to claim a profound scientific character for any such classification, which at best is but a mechanical grouping.

The best system can be but one, and its merits are capable of so mathematical a statement that it seems not impossible to demonstrate its superiority. Moreover it is very significant that the vocabulary of the 'Manual,' which is quite adequate to its own needs, should require the "adding of essential forms" to adapt it to the student of the 'scientific' classification. Let it not be overlooked that the knowledge of the gender of each noun which my system enforces as a means of classification is no artificial burden, but is essential to the mastery of the language for its uses in speech and writing. The noun system of the 'Manual,' however, is mine only by adoption. I found it in Germany in a school which attained the most satisfactory results I have ever seen in teaching German to English young men.

Our linguists take just pride in the "American Philological" and "Modern Language" Associations, but is it not possible that the worthy attempt to get papers of profound philological research for conventions and volumes of "Transactions" really diverts the attention of our stronger language teachers from a question far less ambitious but of most vital public interest, viz.—How may these languages under existing conditions be most effectively taught in our schools?

W. C. SAWYER.

San Jose, Cal.

#### CORRESPONDENCE.

#### MODERN LANGUAGE PROFESSORSHIPS IN GERMANY.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS: In the June issue (col. 304) of the present volume of your esteemed journal I have

read the following passages, written by PROF. WHITE:

"From this standpoint the position of modern languages in German universities would perhaps not be entirely satisfactory as the norm for corresponding American institutions, although a tendency appears manifest yonder which promises a well-rounded curriculum.... —"The ordinary professorships have been almost invariably held by those whose chief interest lies in this earlier field, while the later period has been in the hands of instructors of a lower rank."

Being myself of opinion that the sentence pronounced some time ago by a celebrated conservative member of the German Reichstag in a debate concerning the universities: "*Sint ut sunt aut non sint*," is totally wrong, I am unable to enter a general protest against a slight stricture like this. Nevertheless, I cannot but draw the attention of the well-informed author to the university of Munich, the only German university in which *teachers* of modern languages and literature are *trained*. When, about twelve years ago, a professorship of modern languages and literature in that university was conferred upon DR. BREYMANN, the latter was especially charged with turning out useful teachers. PROF. BREYMANN'S department of the "Neuphilologische Seminar" supplies the Bavarian "Gymnasien" etc. with teachers who are well prepared for their duties. They have come into possession of a method (for teaching pronunciation, grammar and literature) the successfulness of which has been unflinchingly recognized.

The lectures on modern and mediæval literature given by the celebrated M. BERNAYS, and by K. HOFMANN, the eminent disciple of DIEZ and SCHMELLER, have purely theoretical tendencies.

RICHARD OTTO.

Rome, Italy.

#### SPANISH Atestar.

The excellent rendering of *atestados* (D. Q. I, 3) as "full to overflowing," which DR. TODD offers in the last number of this review instead of the traditional "authentic," "unimpeachable," is supported by the following translation which the learned LUDWIG BRAUNFELS<sup>1</sup> gives of the passage in question: "von denen so viele Bücher angefüllt und *vollgepfropft* sind." It

<sup>1</sup>Der sinnreiche Junker Don Quijote von der Mancha von MIGUEL DE CERVANTES SAAVEDRA, übersetzt, eingeleitet und mit Erläuterungen versehen von LUDWIG BRAUNFELS. Stuttgart, Verlag von W. Spemann. 1884. 4 bde.

may not be out of place here to call the attention of students of CERVANTES' immortal work to BRAUNFELS' translation, which for accuracy and faithfulness to the spirit of the original is fully equal to that of ORMSBY.

HENRY R. LANG.

New Bedford, Mass.

DERIDÈS.

In MILTON's line,

"Sport that wrinkled Care derides,"

is it not possible that the poet had in mind the French *dérider*, rather than the Latin *derideo*? Littré defines *dérider*, "effacer les rides; ôter au front toute apparence soucieuse."

The line would then mean, "Recreation, that smooths the wrinkles from the brow of care."

W. H. B.

Johns Hopkins University.

SHOULD A POET BE A PHILOLOGIST?

In a very well edited volume of 'Select Poems of Robert Browning' issued in the "English Classic" series under the care of MR. ROLFE and MISS HERSEY, occurs on page 195 the following note: "Line 96, *cowls and twats*. *Twats* is in no dictionary. We now have it from the poet (through DR. FURNIVALL) that he got the word from the Royalist rhymes entitled "Vanity of Vanities," on SIR HARRY VANE's picture. VANE is charged with being a Jesuit.

"Tis said they will give him a cardinal's hat:  
They sooner will give him an old nun's twat."

"The word struck me," says BROWNING, "as a distinctive part of a nun's attire that might fitly pair off with the cowl appropriated to a monk."

And yet this word is in many a dictionary (notably BAILEY, vol II, ed. 1737; WRIGHT, ed. 1857; HALLIWELL, ed. 1881), and its relation to the M. H. G. *Zwatzler* can be easily set forth.

MONK.

'AS SHE IS SPOKE.'

No one need deplore the lack of material, who should set himself to make a pathological museum of linguistic malformations. Alienists, they say, come to regard every one as insane.

There is no pleasure or profit in making a collection of broken bottles, in fact any one can break as many bottles as he cares to pay for. It is when a man imagines that his particular broken ware is whole, that his case is worth studying; and then there's that "plaguy hundredth chance" that it may turn out to be whole after all. Let us be thankful to the neologists, even if they do not mark all their discoveries with stars.

Some may like this construction, which I find in the New York *Evening Post* for May 14, 1887: "Some of the vessels . . . resisted successfully one vessel to be taken by another."—Probably few of MR. GEO. E. MCNEILL's hearers (of the Labor Party) failed to understand him when he said, as quoted in the Boston *Transcript*, July 8, 1887: "Once we were without the benefit of clergy, but now we have the sympathy and help both of Protestant Ministers and Catholic Priests."—Perhaps some dictionary may contain the definition of the last word of the sentence which was uttered by a maker of nautical instruments: "Though he was in the merchant service, yet he was a fine lunarian."—Some colored people in New Bedford talk about the "Lion gale," as the equinox draws near. Our janitor explains: "They are that ignorant, you know, they think it's called so because it is so boisterous."—*Portière* does not fit some Yankee lips as well as "Portera."—A business man of my acquaintance insisted that it *was* "insomania" that afflicted MR. JAY GOULD; for he read it in a newspaper.

ANDREW INGRAHAM.

New Bedford, Mass.

BRIEF MENTION.

The summer months have ushered into existence a new periodical, to which we now, at our earliest opportunity, extend a hearty welcome. With some fitness of phrase it may be said that the *American Notes and Queries* was for a short time, at the beginning of its career, an emblem of the months that witnessed its inception and early life. Born in the not too serious though promising month of May, it soon fulfilled one and another pledge of pleasant fruits, and then on sturdy stalk yielded the golden corn of solid worth. This weekly visitor with its treasures new and old

should not willingly be turned from any door. It gathers from wide and varied domains—from Language, Literature, History, Manners and Customs, and what not!—and there are wise heads behind quick eyes to reject the worthless and to honor the good of what is taken with so large a net.

A more formal and stately, yet no less cordial greeting, as becomes the few and far-between visits of an octavo quarterly, is gladly accorded to the new *Journal of American Folk-lore*, published for the American Folk-lore Society by Houghton, Mifflin & Co., New York and Boston. The Society is to be congratulated upon the substantial and diversified contents and attractive appearance of the two numbers which have already appeared. It is understood that the American Society's membership has already outstripped that of its much elder English sister.

MR. A. J. GEORGE, Acting Professor of English Literature in Boston University, has published an edition, annotated for school-room use, of WORDSWORTH'S 'Prelude or Growth of a Poet's Mind; An Autobiographical Poem' (D. C. Heath & Co., Boston). Every reader of the "Excursion" is not, necessarily, equally familiar with "The Prelude," and many general readers may be unaware of the organic relation of the one to the other. "The Prelude" has had a curious history; though completed as early as the year 1805, its first publication was subsequent to the poet's death, and it has remained for MR. GEORGE to prepare the first separate edition that has ever seen the light. In the performance of this important service MR. GEORGE has proceeded in an intelligent and a broadly sympathetic manner. The Preface gives a well constructed outline of the poetic genius of WORDSWORTH, and breathes the spirit of an earnest conviction that the study of his work is especially adapted to supply important benefits to modern society. There are prevalent moods and tendencies of thought in this utilitarian age, that there find their true valuation for all time. The relation of poetry to science, for example, has the freshness today of a new problem, and yet neither poet nor scientist has better grasped its inherent truth, nor given it more effective expression.

WORDSWORTH indeed belongs to the great teachers of humanity that "Help life onward in its noblest aim." The editor's chief business has been to supply a body of "Notes" for the elucidation and explanation of the text. This he has well done, attaining to unusual excellence in the important feature of a minute and accurate study of the local history and geography of the poem. MR. GEORGE'S volume is an important contribution to Wordsworthian studies.

'The Phonological Investigation of Old English, Illustrated by a series of Fifty Problems' (Ginn & Co., Boston), is a novel pamphlet of 26 pages by PROF. A. S. COOK. The object in view is to show what factors are involved in a systematic account of Old English words and speech-sounds. It is argued that the method of investigation is necessarily comparative, involving "a consideration of related words and speech-sounds in the kindred Germanic tongues." Tables of vowel and consonant correspondences are given to aid in a summary view of such comparison, and a list of important works, to which more or less constant reference must be had, accompanies a few brief definitions of the details of the method. The author then fancies himself in a classroom; he is teaching beginners in the more advanced forms of English philology; the text-book is SWEET'S 'Anglo-Saxon Reader.' The book is opened at page 36, and the entry of the Chronicle under the year 894 is subjected to special scrutiny. Fifty of the nouns and verbs found in this paragraph are, at apparent random, taken up and made the subjects of fifty separate and consecutively numbered expositions. The construction of these "problems" is highly synoptical, so that a specimen may easily be given. One of the selected words is *hám* (home). The rubric reads: "OHG. *heim*; OS. *hēm*; ON. *heimr*; Goth. *haims*," and then follows the discussion: "*h* and *m* are constant. Goth. *s* here represents *z* (Braune<sup>1</sup> 74. c). OHG. *ei*=Germ. *ai* (Braune<sup>2</sup> 15. b), as does ON. *ei* (Noreen 156). This Germ. *ai*=OE. *á* (Gr. 62). Hence Germ. *haimoz* (usually *o*-stem)." This pamphlet will be welcome to many doubtful minds for showing to what uses the appalling first half of SIEVERS' Grammar may be put, as well as for

the specific help it will afford to such as are struggling under less favorable conditions with initial modes of study in the broad domain of English philology.

Teachers whose approval has been won by MISS DORIOT'S engaging book for Beginners in French (cf. MODERN LANGUAGE NOTES, Vol. 1, p. 126) will be pleased to learn that MISS DORIOT has now in press a companion volume for Beginners in German (Ginn & Co.). This new volume is constructed upon the same novel plan that has won for the first so unique a place in the list of text-books, but it will also be found to be better than the first. Both author and artist have been wise enough to profit by experience, and their second task has accordingly been performed with the touch of assurance that is the reward of patiently wrought-out maturity. The artist's German descent is a factor that has not had an unfavorable effect upon this new volume. It will be found that the playful illustrations which give glimpses of German life and customs are delightfully true and effective; in their quaint attractiveness there are new pleasures in store for those who have hitherto only known the consolation (often prematurely) of *Ich liebe, Du liebst, Er liebt*.

M. CLÉDAT, avec le concours de M. M. LUMIÈRE, de Lyon, entreprend la publication d'une 'Collection de reproductions photolithographiques intégrales de Manuscrits latins, français et provençaux.' Chaque volume sera précédé d'une introduction qui sera confiée au savant le plus compétent. Les personnes qui désireraient recevoir régulièrement les prospectus de cette publication, afin de pouvoir souscrire en temps utile aux volumes qui leur conviendraient, sont priées de se faire connaître à M. CLÉDAT, professeur à la faculté des Lettres de Lyon.

A few months ago one of our able and most active professors of English literature, MELVILLE B. ANDERSON (University of Iowa) gave us an admirable translation into English of VICTOR HUGO'S model work of philosophic criticism, æsthetic appreciation and clean-cut exposition of literary canons, as laid down in his 'Shakspeare.' This is a valuable addition in the domain of *belles-lettres* for the exclu-

sively English reader; but another translation of an extensive work has just reached us, which shows continued activity in this direction of turning French into English, 'History of the People of Israel till the time of King David,' by ERNEST RENAN (Boston: Roberts Brothers. Price \$2.50). This is a portly octavo work, 362 pages, and is the first of a series of three volumes which, the author tells us, he formed a plan forty years ago to write on the 'History of the Origin of Christianity;' and though here "the great religious movement of Israel which swept the world along with it, has scarcely begun (p. xiii)," yet the fertile thinker knows how to fascinate the reader with his artistic presentation of the subject, some of the spirit and life of which the translator (whose name is not given) seems to have caught in its transfer to the Anglo-Saxon idiom.

The *Verhandlungen des zweiten allgemeinen deutschen Neuphilologentages* (held at Frankfort in the Easter holidays of last year) ought to be specially attractive to all workers in modern languages on this side of the Atlantic. This little octavo volume, covering eighty pages, gives one an idea of the extraordinarily rapid development in Germany of that unity of feeling which is so necessary to promote the interests of a new department of learning; for example, in the year 1887, the Association had the phenomenal increase from 306 to 700, and at present numbers not less than 800 members. DR. KORTEGARN (Frankfort) in his remarks preliminary to the report of the proceedings of this Convention, voices the sentiments of his colleagues in expressing the wish that the third meeting may bring together a stately number of members "zur Pflege der neuern Philologie, der germanischen wie der romanischen, und insbesondere zur Förderung einer lebhaften Wechselwirkung zwischen Universität und Schule, zwischen Wissenschaft und Praxis." This purpose, thus formulated, constitutes the fundamental doctrine of the organisation, and it is natural, therefore, that a majority of the topics which occupied the conference should have been particularly on the side of pedagogics. Papers were presented on the following subjects: Stellung und Ziele des Vereins für deutsche Lehrer in London, von HERRN BAUMANN (President of the German

*Lehrerverein* in London); Plan und Textprobe eines neuen Werkes, Alt-England, von PROF. DR. BRENNER (Elberfeld); Die Pertes'sche Methode in ihrer Anwendung auf die neueren Sprachen, von Herrn Gymnasiallehrer HAUSCHILD (Frankfort); Die freien schriftlichen Arbeiter im Französischen und Englischen, von Herrn Realgymnasial Oberlehrer DR. AHN (Bad Lauterberg); Der Anfangsunterricht im Französischen, von Herrn Realschullehrer DR. QUIEHL (Cassel); Über den Wert des Übersetzens in die fremde Sprache, von Herr Realgymnasiallehrer DR. KÜHN (Wiesbaden); Über französische Lexicographie, von Herrn Professor DR. SACHS (Brandenburg a. d. H.). Reports of the interesting discussions on these papers are given, and a full account of the social features of the occasion, to all of which is appended a complete list of the members of the Association, with their addresses. The third Convention of which we hope to present an account in our next issue, was held at Dresden on September 29 and 30, 1888.

MESSRS. MCCLURG & Co., of Chicago, have announced a translation of the important French work, "Les grands Écrivains français," the publications of which was begun in Paris last year. The series will contain: 'Madame de Sévigné,' by GASTON BOSSIER; 'George Sand,' by E. CARO; 'Montesquieu,' by ALBERT SOREL; 'Voltaire,' by FERDINAND BRUNETIÈRE; 'Racine,' by ANATOLE FRANCE; 'Rousseau,' by M. CHERBULIEZ; 'Victor Cousin,' by JULES SIMON; 'Lamartine,' by M. DE POMAIROLS; 'Balzac,' by PAUL BOURGET; 'Musset,' by JULES LEMAITRE; 'Sainte-Beuve,' by H. TAINE; 'Guizot,' by G. MONOD.

The Publishing House, FORZANI & Co., of Rome, Italy, announce a *Nuova Pubblicazione*, by subscription, of deep interest: 'Poesie di Setticiotto Autori intorno a Dante Alighieri.' These compositions will be arranged chronologically, and published in octavo volumes of 500 pages each; the edition will consist of 500 numbered copies, of which the last will contain a list of the subscribers. Price per volume, 8 lire. Address: Via Dogana Vecchia 26, Roma.

---

PERSONAL.

The Trustees of Ripon College (Ripon, Wis-

consin) have generously granted to PROFESSOR A. H. TOLMAN the privilege of pursuing his English studies in Europe during the present academic year.

FRANCIS H. STODDARD, Instructor in the English Language and Literature at the University of California (cf. MOD. LANG. NOTES, vol. I, col. 307), has been called to the chair of English in the University of the City of New York, with the title of Professor of the English Language and Literature. It is gratifying to learn that this professorship, newly created and endowed by an alumnus of the University, is intended to provide for graduate instruction and to supplement the already existing undergraduate courses.

PROFESSOR W. H. CARRUTH has been appointed to a Morgan Fellowship for the coming year at Harvard University. MR. CARRUTH was graduated at the Kansas State University (Lawrence) in 1880 and immediately thereafter was made Assistant in his Alma Mater for German and French; in 1882 he was promoted to the professorship of German and French, which position he still holds. The year 1885-86 was spent, on leave of absence, at the universities of Berlin and Munich, where PROFESSOR CARRUTH continued his studies in the Germanic department. He is now engaged in investigating the "Superlative in Modern German" and "Herder's Style."

FRANK G. HUBBARD, who received the degree of Doctor of Philosophy at the Johns Hopkins University a year ago, and has since January last given courses in English at Smith College (Northampton, Mass.), has gone to Oxford, England, there to pursue special work in English philology and literature.

CHARLES F. MCCLUMPHA, who was graduated at Princeton College in 1885 and received the degree of Doctor of Philosophy from the University of Leipsic in March, 1888, has been called to Bryn Mawr College as Associate Instructor in the department of English. MR. MCCLUMPHA studied under Professors WÜLKER and ZARNCKE, and offered for his doctorate a thesis upon "The Alliteration of Chaucer."

W. C. TODD, who has recently returned from Paris, where he spent the past year in

special study, has been appointed Professor of French at Haverford College, Pa. After taking his degree at Brown University in 1881, MR. TODD taught Latin for one year in De Vaux College, and later had charge of the classical department of the Friends School at Providence, R. I., a position which he held for three years.

JOHN LESLIE HALL, formerly Fellow in English at the Johns Hopkins University, has been appointed to the chair of English at the College of William and Mary (Williamsburg, Va.). MR. HALL entered Randolph-Macon College in 1871, and continued there for two years. He then engaged in business for a time, after which he devoted several years to teaching. In 1885 he entered Johns Hopkins University and for three years pursued advanced courses there in English, German and History, holding a fellowship in English for the year 1886-87, and being designated a Fellow by Courtesy during the following year.

WILLIAM B. PRICE has been elected to the chair of French and German at Trinity College, North Carolina. MR. PRICE was graduated at Yale College in 1883, taking special honors in French. In the autumn of the same year he went to Paris, where he spent about eighteen months, attending meanwhile the lectures of MM. GASTON BOISSIER, GASTON PARIS, CARO, PETIT DE JULLEVILLE, GUILLAUME GUIZOT and others, but devoting himself especially to modern French. Later he went to Göttingen, where he worked in German for some months. On his return to America, he was appointed Tutor in French at Yale University, both in the Sheffield Scientific School and in the college proper. Here he remained until called to his present position at the beginning of the current academic year. PROFESSOR PRICE is editor of two issues in the series: "Select French Texts" (published by CHARLES H. KILBORN, 5 Somerset St., Boston), of which the first number: 'Choix de Contes de Daudet,' by PROF. PRICE, has just appeared.

DR. CHARLES W. KENT has been called to the University of Tennessee (Knoxville) as Professor of Modern Languages and English. DR. KENT graduated with the degree of M. A.

at the University of Virginia in 1882, after which he taught for a period of two years in the schools of Charleston, S. C.; He then went to Germany, and as a student of Teutonic philology spent three years at the universities of Göttingen, Berlin and Leipsic, winning the degree of Doctor of Philosophy in 1887 at Leipsic, on the presentation of a dissertation entitled "Teutonic Antiquities in Andreas and Elene." DR. KENT spent the past academic year as 'Licentiate' at the University of Virginia, and in the preparation of an edition of Zupitza's 'Elene,' which, under the joint editorship of himself and Prof Henry Johnson, is to be published by Messrs. Ginn & Co. It may be added here that PROF. ZUPITZA writes to us to say that he is seeing through the press the third edition of his 'Elene,' which will differ from the preceding two editions chiefly in supplying a text of the Latin version of the legend.

DR. JAMES W. BRIGHT (of this Journal) has in preparation an edition of the Anglo-Saxon Gospels. To meet the wants of the general literary public, as well as of the class-rooms of the schools, it will be an inexpensive edition, and of convenient size. The following preliminary epitome of the principles adopted for the preparation of the volume is here offered, in the hope that scholars interested in the matter may communicate to the editor any comments pointing to changes or modifications of the plan. The text will be based on the Corpus MS.; and the important variants of the Bodl., Cotton and Cambridge MSS. will be given at the foot of the page. There will also be, at the foot of the page, "notes" on passages particularly obscure or faulty in construction, and on such as for any other special reason may require remark. Rejecting the accent-marks of the MS., the text will be accented throughout to show the theoretic quantity of the vowels; *e* and *ē*, *o* and *ō*, according to SWEET's system, will also be distinguished. All contractions of the MS. will be expanded, without the aid of any special typographical device. The punctuation of the MS. will be put aside for the modern system. The use of capitals will conform to present usage in scriptural texts. The MS. usage of *ð* and *þ* will not be disturbed. There will be no normalization of spelling except in extreme cases, when the MS. form will always be retained in the variants. The rubrics and all other incidental ecclesiastical matter will be omitted, and the division into chapters and verses will follow the familiar distribution of the Authorized Version. There will be a Preface and a Prolegomenon but no Glossary; if it appear desirable, a Glossary will be prepared for a subsequent edition.



## JOURNAL NOTICES.

BEITRAEGE (HRSG. V. PAUL UND BRAUNE) VOL. XIV, PART I.—Falk, H., Die nomina agentis der alt-nordischen sprache.—Kock, A., Der i-umlaut und der gemeinnordische verlust der endvocale; Zur urgermanischen betonungslehre.—Mogk, E., Bragi; Das angebliche Sifbild im tempel zu *Guðsbrandaalur*; Eine *Hövamálvísna* in der Níala.—Kögel, R., Zur ortsnamenkunde.—Eulling, K., Bruchstücke einer mitteldeutschen bearbeitung des Esdras und des Jesajas.—Lulck, K., Zur geschichte der deutschen *e-* und *o-*laute.—Leitzmann, A., Der Winsbekte und Wolfram.—Hettema, F. B., Altfriesische wörterklärungen.—Jellinek, M. H., Miscellen.—Schaubach, E., Zu Wolframs Parzival.—Kauffmann, F., Notizen.

ENGLISCHE STUDIEN, VOL. XII, PART I.—Willenberg, G., Die Quellen von Osborn Bokenham's Legenden.—Krummacker, M., Sprache und stil in Carlyle's 'Friedrich II.'—Jamson, J. F., Historical writing in the United States.—REVIEWS: Breul, K., Sir Gowther (Max Kaluza).—Schleleh, G., Ywain and Gawain (Max Kaluza).—Steinbach, Paul, Ueber den einfluss des Crestien de Troies auf die altenglische litteratur (Max Kaluza).—Sweet, H., A Second Anglo-Saxon Reader (A. Schröer).—Dowden, E., The Life of Shelley (Richard Ackerman).—Thümmel, Julius, Shakespearecharaktere (Max Koch).—Faust, E. K. R., Richard Brome (Max Koch).—Turck, H., Das wesen des genies (Felix Bobertag).—Crelzenach, W., Der älteste Faustprolog (Felix Bobertag).—Various text-books for German schools.—Miscellen: Konrath, M., Zu Exodus 351 b—353 a.—Schleleh, G., Collationen zu me. dichtung-en.—Lentzner, K., Zum Gedächtniss Ingleby's.—Wärtzner, A., Der unterricht im Französischen und Englischen an den höheren schulen Oesterreichs.

REVUE CRITIQUE, NO. 20.—Körtling, G., Encyclopaedie (A. D.), Heulhard, A., Rabelais légiste; Ziesing, Th., Erasme ou Salignac? (P. de Nolhac).—NO. 21.—Regnier, H., Contes de la Fontaine.—Havet, E., Les Provinciales de Pascal.—NO. 23.—Wahlund, C., et Fellitzen, H. von, Les Enfances Vivien (E. Muret).—NO. 24.—Ziolecki, B., Alixandre dou Pont's Roman de Mahomet (E. Muret).—Morel-Fatio, A., Etudes sur l'Espagne (A. C.).—NO. 25.—Holland, W. L., Zu Ludwig Uhlands Gedächtniss (A. Chuquet).—NO. 26.—Joret, C., Le livre des simples inédit de Modène et son auteur (L.).—Broberg, S., Mester Frants Rabelais; Frants Villon (E. Beauvois).—Montet, E., La Noble Leçon (A. R.).—Fischer, H., Ludwig Uhland (A. C.).—NO. 27.—Antona.—Traversi, C., Lettere inedite di Luigia Stolberg a Ugo Foscolo (Ch. J.).—NO. 29.—Altfranzösische Bibliothek VII-XI, (Ant. Thomas).—NO. 31.—Souriau, M., La Versification de Molière (A. Delboulle).—NOS. 34-35.—Levertin, O., Studier öfver fars och farsöer i Frankrike mellan Renässansen och Molière (E. Beauvois).—Doncleux, G., Un jesuite homme de lettres au XVIIe siècle, Le P. Bonhours (F. Hémon).—NOS. 36-37.—Thomas, Ant., Poésies complètes de Bertran de Born (L. Clédat).—Franck, F., et Chenevière, A., Lexique de la langue de Bonaventure Des Périers (T. de L.).

REVUE DES PATOIS 2e Année. Nos. 1 et 2. Janvier-Juillet, 1888.—Clédat, L., Les patois de la région lyonnaise (suite).—Phillipon, E., Le patois de Saint-Genis-les-Ollières et le dialecte lyonnais (suite).—Illngre: Com. plainte en vieux patois de la Bresse (Vosges), (suite).—Joret, Ch., et Morice: Etude sur le patois du Bocage Virois septentrional.—Fleury, J., Le patois normand de la Hague et lieux circonvoisins.—Simonneau, A., Glossaire du patois de l'île d'Elle (Vendée).—Thomas, A., Co Interrogatif dans le patois de la Creuse.—Puitspelu, Contes en patois de Mornant (Rhône).—Comptes-Rendus: Horning, A., Die ostfranzösischen Grenz-dialekte zwischen Metz und Belfort (Ferdinand Brunot).—This, C., Die Mundart der französischen Ortschaften des Kantons Falkenberg (F. B.).—Notices bibliographiques.—Chronique.

ROMANIA, TOME XVI, NOS. 62-64, AVRIL-OCTOBRE, 1887.—Bonnardot, Fr., Fragments d'une traduction de la Bible en vers.—Meyer, P., Notice du ms. 1137 de Grenoble, renfermant divers poèmes sur saint Faugel, sainte Anne, Marie et Jésus.—Meyer, P., Notice sur un manuscrit interpolé de la *Conception* de Wace.—Meyer, P., Fragments d'une ancienne histoire de Marie et de Jésus en laisses monorimes.—Phillipon, E., L'a accentué précédé d'une palatale en lyonnais.—Morf, H., Manducatum—Manducatum en valaisan et en vaudois.—Muret, E., Eilhart d'Oberg et sa source française.—Morel-Fatio, A., Textes castillans inédits du XIIIe siècle.—Paris, G., Un poème inédit de Martin Le Franc.—Picot, É., Le Monologue dramatique (2e article).—Andrews, J.-B., Phonétique mentonaise (suite en fin).—Mélanges.—Cornu, J., Andare, andar, annar, aller.—Paris, G., Choisel.—Le conte des Trois Perroquets.—Thomas, A., Ugonenc.—Thomas, A., Henri VII et Francesco da Barberino.—Paris, G., Une question biographique sur Villon.—Comptes-Rendus.—Betz, Das *c* und *ch vor a* in alfranz. Texten.—Büchner, Das altfranz. Lothringer-Epos.—Merlin, p. p. G. Paris et J. Ulrich; Demanda do santo Graal, hgg. von Reinhardstoettner.—Johansson, Spraklig Undersökning af Le Lapidaire de Cambridge.—Le Roman de Mahomet, hgg. von Ziolecki.—Camus, Circa instans; Saint-Lager, Recherches sur les anciens Herbaria.—Alphita, edited by Mowat.—TOME XVII, NO. 65, JANVIER, 1888.—Sudre, L., Sur une branche du Roman de Renart.—Bedler, J., La composition de Fierabras.—Parodi, E.-G., Saggio di etimologie catalane e spagnuole.—Thomas, A., Les papiers de Rochegude.—Mélanges.—Brekke, K., L' *e=è*, à latin en français et en mayorquin.—Thomas, A., Ancéis.—Paris, G., Empreu.—Delboulle, A., Peantre.—Paris, G., Un ancien catalogue de manuscrits français.—Corrections.—Paris, G., Un second manuscrit de la rédaction rimée (M) de la Vie de saint Alexis.—Comptes-Rendus.—Meyer, P., Berger, la Bible française au Moyen Age; Bonnard, les Traductions de la Bible en vers français au Moyen Age.—NO. 66, AVRIL.—Rajna, P., Contributi alla storia dell' epopee e del romanzo medievale, V. Gli eroi bretoni nell' onomastica italiana del secolo XII.—Pages, A., Documents inédits sur Anzias March.—Picot, É., Le Monologue dramatique en France (suite et fin).—Mélanges.—Paris, G., La chanson de la Vengeance de Rioul.—Thomas, A., Sur la date de Gui de Bourgogne.—Meyer, P., Note sur Robert de Blois.—Van Hamel, A., Le poème latin de Mathéolus.—Delboulle, A., Brandelle, brande.—du Puitspelu, N., Vadou en lyonnais.—Comptes-Rendus.—Maekel, Die germanischen Elementen in der französischen und provenzalischen Sprache.—Martin, E., Le Roman de Renart—Wulf, Fr., Le lai du Cor. restitution critique par.—De Lollis, Il Canzoniere provenzale cod. Vaticano 3203.—Observations sur le compte-rendu de l'édition du Poème moral.

# MODERN LANGUAGE NOTES.

Baltimore, December, 1888.

## *THE THIRD ANNUAL NEUPHILOLOGENTAG.*

The third meeting of the "Neuphilologen" in Germany was held at Dresden, Sept. 28th-Oct. 1st. About 130 members were present, while the whole association now consists of nearly 850. The reason why comparatively so few attended the meeting, must chiefly be looked for in the unfavorable season; it was therefore suggested that in the future the conventions should take place in the spring. This and other business questions having been settled in the Friday evening session, the next day, Sept. 29th, was devoted to literary exercises and to the reading of technical papers.

After a short, substantial address delivered by the President, PROFESSOR SCHEFFLER, the State and town authorities, who favored the convention with their presence, not only extended to the members the usual official welcome, but also gave utterance to certain wishes and hopes which we are glad to endorse and to record. STAATSMINISTER VON GERBER expressed himself to the effect that our department of learning is especially entitled to the interest of the people, since modern language men have before them the attractive task of studying and setting forth those features of language and literature which all civilized nations possess in common, and their work is consequently of peculiar importance just at the present time, inasmuch as it may serve to counteract that unfortunate keenness of national and race feeling which is now developing and spreading over all Europe. STADTRAT DR. NAKE then emphasized the importance of a close coöperation between university and school. Experience shows that wherever the influence of the university spirit is lacking, schoolteaching very soon falls in every respect behind the times. On the other hand, every science ought to serve the interests of the whole nation and have an immediate bearing upon practical life, and here again modern language men are particularly favored, since they hold the key to the civilization of

other nations, and are therefore in the best position to spread knowledge and general culture more and more widely among all classes of the people.

The first technical paper was read by BARON LOCELLA of Dresden on "Dante in Germany." No discussion followed this paper, it being considered primarily as an homage paid by the Italian DANTE-scholar to his adopted country, especially to the city of "PHILALETHES;" and at the same time as the inauguration of a suggestive DANTE-exhibition which had been arranged by LOCELLA himself. DANTE'S 'Commedia,' standing like a powerful Gothic monument between the Middle Ages and modern times, has been from an early period the object of eager study on the part of German scholars of every name. Theologians of diverse denominations have sought in it proofs of their religious views; philologists have studied DANTE as the father of the Italian literature and language; jurists admire in his work the high sense of justice and the elaborate system of retribution; and even scientists feel interested in his ideas on natural history, because this universal spirit represents the whole cycle of the human knowledge of his time.

The first allusion to DANTE'S work in Germany is to be found in the book on the 'Seven Degrees' by the Heilbronner Mönch (first half of the fourteenth century), while his name first occurs in MATTHIAS FLACIUS ILLYRICUS (1556), a Lutheran theologian who quotes DANTE as a defender of evangelical truth and an opponent of papal errors. HANS SACHS was mentioned as being the next to speak of the "Poet von Florenz." The first complete translation of the 'Divina Commedia' in prose, was made by BACHENSWANZ (1767); JAGEMANN first rendered a part of it, the "Inferno," into German iambics. Since then, the 'Commedia' has never ceased to occupy most intensely a great number of scholars, such as SCHLEGEL, STRECKFUSS, KANNEGIESSER, the eminent pair of Dantologists at Halle—WITTE and BLANC,—BARTSCH, and "PHILALETHES," King of Saxony, poet-translator of DANTE'S work and generous patron of the German DANTE Society. All these men (and

we may add the latest translator, GILDEMEISTER) have coöperated to make of the 'Commedia' a German poem, almost as much as SHAKESPEARE has been made at home in Germany by the TIECK-SCHLEGEL translation.

PROFESSOR STENGEL then reported on the success, or rather lack of success, of a petition addressed to the various German governments recommending them to send students in modern philology abroad, in order to learn practically the languages with which they become acquainted theoretically at home. Baden alone, so far, had answered the petition in the affirmative and made an allowance of a certain annual sum for the purpose.

PROF. KÖRTING spoke on the present objects and aims of Romance Philology. Of course this vast subject could not be treated in detail, but KÖRTING drew in general outline a picture of what Romance Philology ought to be. He insisted upon the necessity of studying the whole group of Romance languages and literatures, and represented himself as understanding the word Philology in its very widest sense, comprising the study of the national and social development, of antiquities, art and literature; and of language in all its dialects. Latin, especially mediæval Latin, forms of course a part of the science of Romance Philology, and KÖRTING expressed the hope that WÖLFFLIN'S 'Thesaurus,' together with the prolegomena to this work laid down in the *Archiv*, might prove useful to our study of Latin and Romance Philology. Considering the fact that the audience consisted to a large extent of college professors, we must say that KÖRTING'S remarks, being largely of a methodological character, were adequate and very well adapted to the situation. A short discussion took place between KÖLBING, STENGEL, and KÖRTING; KÖLBING laying special stress on the study of Old French literature as being the key to a right understanding of the other mediæval literatures, while KÖRTING was inclined to look upon it more as BARTSCH used to do, viz., as "Teutonic spirit in Romance form."

The third paper was read by MAHRENHOLTZ on "Melchior Grimm." The readers of MOD. LANG. NOTES will remember that Dr. M. had already published a review of SCHERER'S

'Melchior Grimm' in this Journal (vol. ii, p. 192 ff.). After giving an outline of the life of MELCHIOR GRIMM, especially of his studies at Leipsic and the development of his literary taste, MAHRENHOLTZ proceeded to characterize GRIMM'S efforts to make the French public acquainted with German literature. Although an enthusiastic admirer of GOTTSCHED and consequently disposed to praise GESSNER, DALLER, RAMLER far beyond their merits, GRIMM was not unable to appreciate LESSING'S influence, and was perhaps especially fitted to understand the latter's tendencies, inasmuch as he was himself thoroughly acquainted with the ancients, while most of the other French and German authors knew little Latin and even less Greek.

The afternoon session brought out a paper by RECTOR DÖRR-SOLINGEN on "Reform in Modern Language Teaching." The extreme interest which the great majority evidently took in this paper, the lively discussion that followed it, and the drift of the private conversation during the whole convention, clearly showed that there is a very strong reform movement in Europe as well as in this country, and that a great number of our transatlantic colleagues, excellent scholars and experienced teachers, are devoting to it a careful study. A great deal certainly can and must be done to improve the old system, and everybody should be glad that teachers in both countries are spending their time and energy in honest endeavors to make their work more and more successful, instead of giving simply the required number of hours without further thought for the benefit of their students. While for various reasons most teachers are entirely cut off from the possibility of doing any original work in historical philology, every teacher has at hand the materials and daily inspiration for gathering pedagogical knowledge and experience, and it may well be thought that he could not spend his time more appropriately than on the subject to which his official duties naturally lead him.

DÖRR'S views were already known in part from his review of SCHRÖER'S 'Wissenschaft und Schule' in *Phonet. Studien*, Bd. i. His principles are based upon a more than nine years' experience, and he well said that there

is need, on the part of the teacher, not only of a thorough knowledge of the language he has to teach, but also of a good pedagogical training and teachers thus prepared should be allowed in these days to do away with their old text-books and grammars, and to try and find out such methods of their own as will best suit the circumstances under which they are teaching. DÖRR expressed himself strongly against any translation into the foreign language, it being a ridiculous attempt to do the most difficult work with beginners. Disconnected, insipid phrases, a real bore to pupils and teachers, should be replaced by continuous reading on subjects within easy grasp of the child's mental capacities and having reference as much as possible to some other part of the school work. DÖRR himself begins with the numerals and a few particles, so as to enable the children at once to produce all kinds of variations by addition, multiplication, etc. Then follow short rimes and songs and pretty little stories, while grammatical rules are gradually but not too early derived from the materials so taught. A lively discussion arose on DÖRR's paper, but no fundamental difference of opinion was manifested. The various teachers differed only on matters of detail, as they naturally always will do, according to incidentally divergent experience. Well-intended warnings against too rapid changes were also given to the most zealous adherents of the new method. Finally the following resolution of PROFESSOR STENGEL was passed:—

“Der dritte deutsche Neuphilologentag erklärt es für wünschenswert, dass weitere, möglichst zahlreiche Versuche mit *der* Lehrweise gemacht werden, die auf lautlicher Grundlage beruht, und den Zusammenhängenden Lesestoff zum Mittelpunkt des Unterrichts macht.”

The chief reason of RECTOR DÖRR's success and, as I think, his unquestionable superiority over many other new-method men, seems to lie in the fact that he has been paying due attention to the individual character and inclinations of his pupils. We cannot possibly expect average boys and girls to grow enthusiastic over a paradigm, as a specialist in phonetics may do when he discovers a new phonetic law, or a student in literature when

he strikes the source of an old 'épopée.' Real interest will only follow a certain degree of knowledge; what precedes this must be, at the best, a naïve curiosity. This natural curiosity should be availed of by teachers, and children should begin by learning such things as they really like to know. Now it is extremely dull to rattle off a paradigm: *le père, du père, au père, le père*, with an unnatural stress laid on the *le, du, au, le*, or to translate phrases like "the old mother of this young boy is my dear aunt." The pupil will forget such insipid things as soon as possible, so that the next day they are lost and you can no longer refer to them in order to help your pupils to remember a rule. On the other hand, it is just delightful to know a little song, to hum it in the school-yard, or occasionally ask your friend: *Comment ça va-t-il, mon cher?* or *Gehen Sie in die Stadt, mein Herr?* And let students smile or laugh at the queer sounds of French *ø, œ, ð*, etc., or at the German *ach-Laut*. Learning and teaching, like every other work, in order to be really successful ought to be a pleasure. So let the pupils laugh and look amused; it matters not, provided they are anxious to practice and learn. Of course the method of one teacher cannot be exactly adopted or closely imitated by another; it would become a dead formalism at once. But there is no question, either, that the leading principles of the more natural method can be successfully adapted even to our highest institutions, our State universities, where we have men speaking to men and women. I myself am now perfectly satisfied that this can and consequently should be done, since I have seen the excellent results obtained in the German department by my colleague VON JAGEMANN at Indiana University.

Saturday evening was devoted to the theatre—"King Lear" or "The Magic Flute"—and to a *Kommers* presided over by PROFESSOR WÜLKER with that imperturbable equanimity which all the students of the Leipsic professor so well remember. October 30th was spent at Meissen. The ladies were present, and a banquet was given with all the appropriate toasts and with semi-phonetic and other poems composed by the Dresden troubadours, DR. ZSCHALIG and DR. THIERGEIN;

later, there was a promenade up to the old Albrechtsburg, and at night a ball. This was naturally more than one day could hold, so that a considerable part of the night had to be added.

On Monday morning earnest work was again taken up. First some business questions were settled. It was resolved that the next meeting should take place at Stuttgart in the spring of 1890. PROFESSOR KÖRTING, PROFESSOR KOLLER (Stuttgart) and OBERSCHULRAT VON SALLWÜRK were elected members of the executive council. It was also ordered that the association should no longer recognize the *Neuphilologisches Centralblatt*, or any other periodical, as its official organ.

Your correspondent then presented to the Association greetings from the Indiana University, and took occasion to call attention to the circular on an international system of soundnotation (cf. MOD. LANG. NOTES iii, pp. 106-7 and *Phonetische Studien*, Bd. i). I am glad to say that since my return home I have already received from old and new friends a number of answers and treatises on the subject.

For lack of time PROFESSOR STENGEL did not read his paper on the history of French grammar, but he indicated the line which he had chosen and the steps that remained to be taken in order to finish his work. He requested all his colleagues to send him the title and description of every grammar up to the end of last century which they might know of or find in their local libraries. A committee will then register all these materials and afterwards publish a list of desiderata for further research.

As we have seen, the comparatively few papers represented very diverse branches of Philology. Besides historical treatises on literature and language, the educational side of our department was not neglected; and moreover the taste for objective methods, so to call them, showed itself in a series of literary exhibitions, which formed a special and very interesting feature of this meeting. Here were represented the chief English, French and Italian poets—SHAKESPEARE, BYRON, SHELLEY, BURNS, SCOTT; MOLIÈRE, AUGIER, SANDAU; DANTE. Their busts and portraits, editions and translations of their works, liter-

ary treatises and engravings connected in some way with the poets, all these had been collected from various libraries and museums and were exhibited so as to give a good idea of the men and their times. The MOLIÈRE and DANTE exhibitions, arranged by PROFESSOR SCHEFFLER and by BARON LOCELLA respectively, were by far the most important,\* showing the result of faithful study combined with a delicate artistic taste. There was also a curious exhibition of newspapers in most of the European and several American languages, and a somewhat rich collection of "Geschenklitteratur" sent by authors and publishers for examination by the members of the association.

Finally, it is only fitting to say that PROFESSOR SCHEFFLER, the president and chief organizer of the whole affair, and with him PROFESSORS KÖRTING and STENGEL, who afforded most efficient assistance, deserve the full gratitude of all those who, like myself, had the privilege of attending the Convention.

*Vivat sequens at Cincinnati!*

GUSTAF KARSTEN.

*Indiana University.*

#### THE OLD FRENCH MANUSCRIPTS OF YORK MINSTER LIBRARY.

By the kindness of the Librarian, the REV. CANON RAINE, I have recently had the opportunity of examining the French Manuscripts of the York Minster Library. My attention was chiefly directed to an Anglo-Norman version of the Legend of St. Margaret, the text of which I hope shortly to publish in this Journal, and whose existence, as far as I can ascertain, has only been briefly indicated by SUCHIER in his notes to "Deu Omnipotent" (*Bibl. Normann.*). It is my intention in this paper to give a brief description of the remaining texts, no collective account of which has yet been published, although the importance of certain single texts has long since been signalized. To those interested in the development of the Norman Dialect on English soil, the York collection is of no small value.

\*The chief groups of the DANTE exhibition have been photographed and will soon be published with accompanying explanations by BARON LOCELLA.

The volumes are five in number, four of them dating from the thirteenth century, whereas the MS. XVI. K. 13, though bearing on the fly-leaf the inscription 'late thirteenth century' evidently belongs to the fourteenth.

The Quarto MS. XVI. N. 3, contains 234 leaves, having for the most part one column of thirty-six lines on a page, and written in a careful and distinct hand. The first four leaves are occupied by a Calendar in Latin, containing the months March to October inclusive, one month on each recto and verso. The remaining two leaves of the Calendar have disappeared. Leaves 5 (recto) to 222 (recto) contain a copy of the

## LUMIERE AS LAIS

by Peter of Peckam, a translation of the 'Elucidarium' of Honorius of Autun. Of this translation there exist several manuscripts, for an enumeration of which, as well as for other information as to the versions, it is sufficient to refer to an article by M. PAUL MEYER, *Romania* viii, 325.

Between the table of contents and the text itself, and occupying fol. 10 (verso), is a Latin hymn to the Virgin, written in a later hand, and set to music.

fol. 11. r. Verrey deu omnipotent,  
Ke estes fyn e comencement  
De tute les choses ke en siecle sunt,  
E ke avaunt furent e apres serrunt,  
Ke cryastes al comencement  
Ciel e tere e aungles de nient,  
Avaunt ke tens fust u mouvement  
Del solail u du firmament,  
Ke al premier jour lumyniere feystes  
Et la nuyt del jour departystes,  
Le firmament feystes le jour secund  
Entre les ewes ke sunt el mund:  
Le tierz jour le ewe departistes  
De la tere ke discoveristes  
Del ewe ke avaunt fu tute coverte,  
Issi ke ele apparust tute aperte . . . . .

fol. 18. v. Ky veut enquere de mun nun  
Un clerz suy de petit renun,  
De poy de value verrement  
19. r. En dreit del cors e de entendement:  
Mes pur ceo ke priere me peut valer  
De bone gent, si me voil nomer,  
Dunt jeo pri pur amur Jhesu Crist  
Pur *Piere* prier ke cest livre fist . . . . .

fol. 221. v. Mes ore vus pri a chyef de tur  
Ke vus pur amur nostre seygnur  
Ke cest romaunz oy a verrez,

Pur *Piere* k'en ad travaillez  
Preez ke deu pust bien servir  
Issi ke a sa joie pust venir:  
E quan ke orrunt voluntiers cest romaunz,  
Viens e jueffnes, femmes e enfanz,  
Amen die devotement.  
E a ceo chescun e ceo ke apent (*Sic*)  
C'est Pater Noster e Ave Marie  
A la dame ke pur nus prie  
222. r. K'yssi seyt sun fiz Jhesu Crist.  
Amen, Amen, issi finist.

The date of this copy of the 'Lumiere as Lais' is put beyond all doubt by the subjoined statement in the hand of the scribe himself:—

"Les quatre livres de cest romaunz furent fetz a novel lyn (?) en Surie. E les deus dreyns a Oxneford. Si fu comencé a la pasche al novel lyn, e terminé a la chaundelure apres a Oxneford, le an nostre seygnur *Mil e deus cenx e seisante setyme.*"

Folio 222 recto is occupied by some Latin Verses in the later hand, and the reverse of the leaf contains a Latin hymn to the Virgin with musical notation; as, on fol. 10 (verso).

## LES DICTES DE CATON (ff. 223. r.-234. r.)

There exist several old French versions of this work, that of Adam de Suel being the most common.

The present version is that of the monk Everard cf. *Romania* vi, 20).

223. r. (C)atun esteit paen,  
E ne saveit rien, De crestiene ley;  
E ne pur quant ne dist  
Encontre nostre fey.  
Meyns en sun escrit  
Par tut se cuncorde A seinte escripture;  
En rien ne se descorde  
Amender em purat Mettre y sa cure:  
Celui ke vodrat  
Issi cum jo quit La grace en ly estelt,  
Del seynt espyrit  
Kar sen e saver Ke de (deu) ne seit.  
Nul nen est pur (veir)  
Par le enseygnement A sun fyz aprendre  
Ke dan Catun despent  
Me semble ke il aprent Si volum entendre.  
Mey e tute gent

Si oer le volez,  
 Vers mey escutez  
 Ore priez sanz ensoygne  
 Ke cest overayne aprent  
 Pur *Evera(r)de le moigne*.  
 . . . . .  
 fol. 234. r. Tuz ces ke le orrunt,  
 Le sen quant averunt oi  
 E en ceo le metirunt  
 Od deu aient part;  
 Eit Dampnedeu mercy.  
 E. de pecheur *Everard*

The Octavo MS. XVI. K. 7 (also of the thirteenth Century) consists of seventy leaves, written in two columns of forty-six lines, and contains

#### LE MANUEL DE PÉCHÉS,

by William of Waddington. This work is specially interesting as being the original of Robert of Brunne's 'Handlyng Synne.' For general information about the work and the various versions see a paper by M. PAUL MEYER in *Romania*, viii, 332. The present version begins:

fol. 1. r. La vertu del seint esprit  
 Nus seit aidaunt en cest escrit  
 A vus tels choses mustrer  
 Dunt home se deit confesser,  
 E ausi en quele manere  
 Que ne fet mie bon a tere  
 Kar ceo est la vertu del sacrement  
 Dire le peche e comejt.  
 Tuz pechez ne polim cunter,  
 Mes par taunt se peot remembrer  
 E ses pechez ben amender  
 Ke cest eserit vout regarder . . . . .

and terminates abruptly (fol. 65. v.) thus

E vus chaitif plain d'ordure,  
 Ki tant avez la teste dure . . . . .

The remaining leaves (66 recto—70 verso) are occupied by a fragment of Grosseteste's 'Chastel d'Amur,' a version of which was published by COOKE for the Caxton Society. In the York manuscript the beginning and the end are wanting.

fol. 66. r. Ly solayl fū en cel tens  
 Set fet plus cler ky n'est ores,  
 E la lune estayt lors  
 Cum ly solayl ke luyst  
 Luysaunt adunkes estoyt de nuyst . . . . .

fol. 70. v. Ceo est le chastel de delyt,  
 De solaz et de respyt,  
 De esperance et de amur,  
 De refu et de dusur  
 C'est le corps de la pucele:  
 Unkes autres n'y out fors cele . . . . .

The Octavo MS. XVI. K. 14. (3) (thirteenth century) consists of six leaves of parchment bound up with fourteen leaves of blank paper. It contains a fragment of Robert of Grètham's 'Evangiles des Dimanches,' of which there is a complete copy in the Cambridge MS. Gg. I, 1 (University Libr.). See for this work *Romania* xv, 296.

The first and last lines of the present fragment are subjoined.

Cels curtillers prudume esteit  
 Ke deu amout et deu cremeit . . . . .

fol. 6. v. L'alme descendi sur le prestre  
 Et si li art l'espaule destre.  
 L'arsun a fait mal li feseit,  
 Ceo li est vis murir deveit,  
 Que d'arsun que d'espuntaille  
 La quida remeindre sanz faille.

The Octavo MS. XVI. K. 12. I (thirteenth century) consists of thirty-six leaves in two columns of thirty-four lines each, and contains two important texts:

#### I. FABLES DE MARIE DE FRANCE.

The present version contains seventy-eight Fables. Of this work there exist well known versions in the British Museum, and in the Cambridge MS. Ee. VI. 11. A critical edition of the Fables has long been promised by the German scholar MALL.

The York version begins thus:

fol. 1. r. Cil ki seivent de lecture  
 Si deivent bien mettre lur cure  
 Es bons livres et escritz .  
 E as essamples e es ditz  
 Que li philosophe troverent  
 E escristrent e remembrerent.  
 Pur moralite escrivaient  
 Les proverbes qu'il oieent,  
 Ke cil amender peussent  
 Ki lur entente i meissent.  
 Ceo furent li ancien pere:  
 Romulus ki fud emperere  
 A sun fiz escrist e manda  
 E par essampl' a li mostra  
 Cum il se dust contre guatier  
 Que l'em nel peust rien enginer . . . . .



22. v. Ceo poez bien veer del felun  
qui volt tricheer sun compalgun,  
Il meismes l'est encumbrez  
La u li altre est delivre.

As an example of the style of the Fables I have transcribed one commencing on folio 12 (verso).

D'un mire cunte qui seinna  
Un riche hom qu'il guarda  
En une grant enfermé,  
Puis aveit le sang cumandé  
A sa fille qu'ele le guardast  
Que nule rien ne la desast.  
Par le sang, ceo dist, conuistreit  
Quel enfermé sis peres aveit.  
La meschine porta le sang  
En la chambre de suz un bang;  
Mes mult li est mesavenu,  
Kar tut le sang ad espandu.  
Nel osa dire ne mustrer  
N'autre conseil ne set truver,  
Mes sei memes fist seinner,  
Icel sang lessa refreider.  
Tant que li mires l'ot vell  
Par le sang ad aparcell  
Que cil ert preinz qui l'ot lessé.  
Le riche home ad si esmaïé  
Qu'il quidot bien aver enfant.  
Sa fille fist venir avant;  
Tant par destreit, tant par amour,  
Li fist conuistre la verrur.  
Del sang dit qu'ele l'espandi  
E que li altre esteit de li.  
Altresi vait de tricheurs,  
Des larruns e des boiseurs  
En qui la felunie maint;  
Par eus mames sunt ateint:  
Quant meins se gardent de estre pris  
Si sunt encumbred e ocis.

## II. VIE DE ST. BRENDAN.

This well known legend occupies ff. 23 (recto)—36 (recto), and begins thus:—

Dame Aeliz la reine  
Par qui valdrat lei devine,  
Par qui crestrat lei de tere,  
E remaindrat tante guerre,  
Par les armes Henri le Rei,  
Par le conseil ki est de tei,  
Saluet tei mil et mil feiz  
L'apostoile danz Beneiz.  
Ke comandas co ad enpris,  
Sulunc sun sens en lettre mis,  
En lettre mis et en romanz,  
E issi cum fut li tuens comanz  
De seint Brendan le bon abez  
Mun escient dirra vertez,  
Qui dit ke seite e fait que pnet  
Itel sergant blasmer n'estuet,  
Mais qui bien set et nel vult dire  
Jhesu l'en portet mult grant ire.

Icist seinz hume fut nez de reis  
De naisance fut des Ireis . . . . .

fol. 36. r. Li plusurs de cels en sentrent  
Par la vertuz qu'il virent.  
Tant cum Brendan al siecle fut  
Ad mult valuz par Deu vertuz;  
Quant vint al jur qu'il finat,  
Ralat u Deu li destinat.  
Al regne Deu u alat il  
Par lui vunt plusurs mil. Amen.

The Octavo MS. XVI. K. 13. (fourteenth century) is written in one column of twenty-eight lines and contains 128 leaves; ff. 1 recto—103 verso are occupied by another copy (a fragment) of the 'Manuel de Péchés' of William of Waddington, containing about half as much as the MS. XVI. K. 7.

Fol. 1. recto.

*En l'ohneur (sic) de la Trinité  
seit cest livre commencé:—*

La vertu del seint esperit  
Nus seit eydant a cet escrit  
Por deus choses a vis mustrer  
Dunt home se deit confesser;  
Surketut en que(le) manere,  
Kar ce n'est mie bon a tere.  
C'est la vertu ke l'entent  
Dire quels sunt pechez e coment.  
Mes tuz pechez ne poum conter;  
Por ce ferum remembrer  
Ses pechez e amender . . . . .

fol. 103. v. Ki cy metere n'ad nettement gardé  
Doter se put que il eit trespasé  
Noment s'il est dedyé  
Seur put estre k'il ad peché.

Next follows:—

## LA VIE SEINT EUSTACE

fol. 104. r. Un riches hum esteit en Rome jadis,  
Ben del emper e de mult grant pris.  
Preuz esteit e sages e Placidus apelez,  
Entre les romainz ot mult grant signetez  
Li mal esperit regnout en icel tens,  
Tut li secles esteit repleins de paens,  
Trojanus Cesar regnout idonc a Rome,  
Et de tot l'empire portoit la corone . . . . .

fol. 119. v. Den'gart la sue alme, e defende de mal,  
E nus tuz ensement de peché criminal. Amen.

Fols. 119 verso—128 recto are occupied by the

VIE SEINTE MARGARETE,  
which is followed by a fragment (forty-two lines) of the

## VIE SEINTE MARIE MAGDALENE

commencing (128 recto):—

(S)iegnurs ke Deu amez en lui aiez fiance,  
 Si jeo parol a vus, ne vus seit en pesance.  
 Verite vus en dirai par grant signefiance.  
 Ki bien creit en deu garis est sanz dotance,  
 Li plusurs sunt salve par veroy creance . . .

fol. 128 v. De ceste chere dame dunt jeo fas ceste treité  
 Ke fu nee en Magdala de riche parenté,  
 Si parent furent riche e de grant largeté,  
 Terres urent asez, chastel, burcs a plenté.  
 Apres lur mort recut la dame l'erité,  
 De ceo fist ke fole, ke pur nul home né  
 Ne lessa ele a fere ren de sa volenté . . .

I have not had the opportunity of ascertaining whether the York versions of the Legends of St. Eustace and St. Mary Magdalen are identical with other known versions. The York 'Saint Margaret' appears to be unique, but the number of versions of the same legend is immense. Indeed no legend seems to have enjoyed greater popularity in the middle ages, and the York MS. shows evident signs of constant perusal.

In conclusion I must express my heartiest thanks to the REV. CANON RAINE for the extreme courtesy and kindness with which he afforded me all possible facilities for investigation. To the professional courtesy which is common to so many of his colleagues he joined an element of personal kindness which must make the remembrance of my brief visit to York the most pleasant of many similar memories.

FREDERIC SPENCER.

Cambridge, England.

DAS VERHÄLTNISS DER FRANZÖSISCHEN VON HERZ HERAUSGEgebenen Alexiuslegende zu ihren lateinischen Quellen.

Wenn wir im Mai- und Junihefte der MOD. LANG. NOTES die litterarisch interessante Aufgabe uns stellten, die Entwicklung einer Legende unter dem Einfluss der galanten Ritterpoesie zu verfolgen, so sei es uns heute gestattet, eine reinkritische Frage zu erledigen, nämlich diejenige des Verhältnisses einer der französischen Bearbeitungen der Alexiuslegende zu ihren lateinischen Vorlagen. Unter den französischen Gedichten über den h.

Alexius nimmt die von JOSEPH HERZ im Programm der Real- und Volksschule der israelitischen Gemeinde zu Frankfurt am Main, 1879, herausgegebene Legende aus dem 13ten Jhd. (wir nennen sie Hz.) einen hervorragenden Platz insofern ein, als sie unter den Gedichten, die nicht zur "bräutlichen"\* Richtung gehören, am anziehendsten und talentvollsten erzählt. HERZ behauptet nun, dass dieses Gedicht direct auf die lateinische Bollandistenbearbeitung, die wir Bo. nennen wollen und welche MASSMANN herausgegeben hat, zurückgehe, und führt p. iii und iv in Anm. die übereinstimmenden Punkte an. Auf die Abweichungen von Bo. geht aber HERZ nicht ein. Es sind deren aber doch einige, welche nicht übersehen werden dürfen:—

1. In Hz. fehlen die drei Tische für Waisen und Wittwen, und der Umstand, dass Euphemian nachher mit Geistlichen isst.

2. Es fehlt das Keuschheitsgelübde der Eltern nach Alexius' Geburt; freilich kommt dasselbe an anderer Stelle vor. Nachdem Alexius vergeblich gesucht worden ist und die Eltern sich beklagen, heisst es 3 v. 458 ff.:—

. . . . . puis si ont establí  
 Que jamais en leur vie ne giront en un lit,  
 Ne n' averont ensamble aucun carnel delit.

3. Der Vergleich mit der Turteltaube steht auch an anderer Stelle als bei Bo. Er kommt bei den Klagen der Braut über den toten Alexius vor. Über den Sack, cf. unten.

Viel wichtiger ist aber das, was Hz. im Gegensatz zu Bo. hinzufügt. Der Bearbeiter war offenbar poetisch begabt; er wusste die Situation interessant zu machen und verlieh der Legende Farbe und Leben. Seine poetische Kraft hat auch er, wie die meisten anderen französischen Bearbeiter, besonders in der Behandlung der Brautnacht gezeigt, welche ganz interessante spezielle Züge aufweist. Wenn schon nebensächliche Züge, wie diejenigen, dass Alexius, während er seine Ermahnungen an seine Braut richtet, auf einem silbernen Sessel sitzt, und dass er den Ring zerschneidet, den er seiner Frau gibt, von Bo. abweichen, so ist der Bearbeitung Hz. ganz eigenthümlich und für die verschiedene Auffassung der Legende bei Bo. und Hz. höchst

\* Darüber sowie über die Einzelheiten der Erzählung der Legende, cfr. meinen Artikel im Maihefte der MOD. LANG. NOTES, pp. 247-256 und im Junihefte, 307-327.

bedeutend, dass Alexius seiner Braut das Versprechen abnimmt, selbst auch ihr ganzes Leben lang keusch zu bleiben. Er will also nicht bloss selber durch seine Keuschheit das Himmelreich erlangen, sondern durch seine Heirath eine andere Seele zu demselben Entschlusse bringen und also von der Verdammniss erlösen. Dies ist die ethisch höchste Auffassung der Legende, und dass gerade Hz. sie aufweist, ist ein Beweis für die grössere geistige Bedeutung des Verfassers derselben.

Ausserdem flicht Hz. abweichend von Bo., sehr häufig Reflexionen ein, sucht zu motivieren, ergeht sich gern in Schilderungen: (So wird das Hochzeitsfest eingehend beschrieben, dem Empfang des Kaisers und Papstes bei Euphemian werden mehrere Verse gegönnt (v. 809 ff.), die Rückkehr der Boten wird breit erzählt (v. 660 ff.), die Klagereden sind ausführlich. Allein diese, wenn auch speciellen Züge, könnte auch Hz. selbst erfunden haben, wennes von Bo. direct abhinge. Und es wäre verwegen aus diesen verhältnissmässig geringen Abweichungen zu schliessen, dass Bo. nicht die Quelle von Hz. wäre, zumal da sonst Hz. mit beinahe rührender Treue Züge von Bo. aufweist, welche andere, auf Bo. sicher zurückgehende Gedichte, trotzdem ausgelassen haben. So hat Hz. im Gegensatze zu dem von G. PARIS in der *Romania*, viii, pp. 169-180 herausgegebenen Gedichte, die Erwähnung der Stadt Laodicea, zu der Alexius flieht, die Gürtelschnalle, welche Alexius seiner Braut als Andenken gibt, die Krönung der Brautleute bei der Hochzeit, die Reden der Kaiser vor dem toten Heiligen, sogar den süssen Duft, der aus der Leiche geht, treu bewahrt.

Auffallend dagegen ist es, dass neben dieser Treue zu Bo., Hz. doch einige merkwürdige und spezielle Züge aufweist, welche wir in einer andern lateinischen Prosalegende finden, die MASSMANN unter dem Namen C (E) in seinem Buche veröffentlicht hat. Die Übereinstimmung von Hz. und C ist in diesen Punkten so gross, dass man mit Recht an eine Beeinflussung von Hz. durch C denken darf. Diese Züge sind folgende:—

1. Die Hervorhebung der Taufe des Alexius v. 80.

2. Folgende Episode: Als Alexius heran-

gewachsen ist, will ihm Euphemian eine Frau suchen. In Bo. ist dieses Factum ganz trocken in den Worten mitgetheilt:—

“Cum autem ad tempus adolescentiae accessisset, et cum nuptialibus infulis aptum judicassent, elegerunt ei puellam ex genere imperiali.”

In Hz. dagegen heisst es folgendermassen, nachdem erzählt worden ist, dass der Vater sich die Heirath seines Sohnes länger überlegt hat:—

v. 134. Quant ensi ot li peres aficier son penser,  
 Aglael sa mollier l'a pris a raconter:  
 “D'Alexis, nostre fil, que mout poons amer,  
 A lui pens des or mais: i a biel bacelet,  
 Querre li vuel mollier et ma terre doner.  
 La mere quant l'entent, jus se laisse avaler,  
 As pies li vait de joie, si comenche a plorer.  
 “Sire,” che dist la dame, “Dieus t'en puist conforter,  
 Que la nostre lignie puist par lui raviver.”

Eine ganz entsprechende Stelle findet sich nun in C, und die Übereinstimmung beider springt in die Augen. Man vergleiche:—

“Verum cum adolevisset, matrimonio, inquit Euphemianus ad conjugem suam, conjugamus carissimum filium nostrum, at illa procidit ad pedes ejus, ‘confirmet deus, inquit, deus id, quod dixisti, nuptias celebra dulcissimi filii nostri, ut videam ex eo prolem et laetetur animus meus, et adhuc egenis et pauperibus auxiliabar.’”

3. Es dürfte wohl auch der Satz bei C: “Qui in thalamum ingressus eam in sello sedentem invenit,” den Umstand bei Hz. beeinflusst haben, dass die Brautleute vor dem Bette sitzen v. 257. Auch v. 217 heisst es dass Alexius. . . s'assit sor un sieg d'argent. In Bo. findet sich nichts davon.

4. Sehr wichtig ist der Umstand, dass in C und Hz. *allein* sich der Name des Gebers des Christusbildes *Abagarus* findet. C sagt: “ubi domini Jesu imago servatur non manu facta, quam ipse dedit *Abagaro* in vita sua pervenit.”

In Hz. v. 332:

“Es vos dant Alexis dedens Rohais entret,  
 La trova une image de grant autoritet  
 Dou fil dieu Jesu Christ que siet en maïestet,  
 Si con li anchessor li vous ont racontet,  
 Ainc ne fu faite d'ome carnement engenet.  
 Li fuis Dieu le tramist un roi de la chitet,  
*Abgarus* ot a non de si grant dignitet  
 Con li escriz raconte u nos l'avons trovet.”

In Bo. steht dagegen ganz kurz:—

“Ubi sine humano opere imago domini nostri Jesu Christi in sindone habebatur.”

5. Nur in C wird von der Asche gesprochen, welche die Mutter als Zeichen von Trauer auf den Boden streut:—

“saccumque stravit ac cinerem.”

Daher in Hz. v. 443: Mais en sac et en chendre plorrai ma destinée: v. 458: Partot geterent cendre.

In Bo. dagegen heisst es bloss: “Sternensque *saccum* in pavimento cubiculi sui sedensque super illud.”

Von der Asche wird nicht gesprochen.

6. In C findet sich der Gedanke, dass Euphemian den Bettler unter der Treppe öfters sehen will.

“Ut quotiescunque ingrediatur et egrediatur, illum videam.” In Hz. v. 673:—

“Veoir le veut sovent, comment il soit gardés,  
De quel part que il vegne, qu'il li soit presentés.”

In C gleich darauf: “Nulla eum re mensae meae defraudate,” und bei Hz. v. 677:

Ne li soit li mangiers de sa table veés.”

In Bo. findet sich nichts davon.

7. In Hz. findet sich der Vergleich mit der Turteltaube an derselben Stelle wie bei C, bei den Klagen über den toten Alexius.

C: et hodie vidua relinquitur nec habeo amplius quam morer, quam exspectem.

Hz. v. 1111: “Ja d'autre companie se moi doinst Dieus valor  
Tos jors serai mais veve n'ai soing d'autre signor.”

So ist denn eine Benutzung von C durch Hz. nicht zu leugnen, aber C ist nicht allein benutzt worden; vielmehr hat Hz. auch Bo. benutzt. Denn C und Hz. differieren in einigen Punkten, wo Hz. mit Bo. übereinstimmt. So wird z. B. in C nicht erzählt, dass der Kaiser und der Papst die Bahre des Alexius tragen, weil sie sehen, dass der Heilige Wunder thut. Wohl aber ist dies in Hz. v. 1147 und in Bo. der Fall. In C wird fortwährend nur von *einem* Kaiser gesprochen, im Singular (abgesehen von der Stelle ganz am Ende, wo sich findet “Archadio et Honorio imperatoribus”), dagegen in Bo. und Hz. von den beiden Kaisern.

In C findet der Küster in Edessa den Alexius sofort, in Bo. und Hz. erst nach zweimaliger Aufforderung. So sehen wir schon

aus diesen Punkten, dass Hz. nicht auf C allein, sondern auch auf Bo. zurückgeht. Lagen nun die beiden Quellen selbst dem Dichter vor?

Ich glaube es nicht, denn ich könnte mir sonst nicht erklären, weshalb Hz. einige glückliche Züge der beiden Quellen, oder der einen oder der andern bei Seite gelassen hätte. Warum die dreitausend Diener auslassen? Warum den Vergleich mit der Turteltaube an der Stelle, wo Bo. ihn hat und wo er wirksamer ist als später, übergehen? Warum den hübschen Zug von C verwerfen, dass der Diener des Alexius der Braut den Tod des Alexius mittheilt und nicht dem Euphemian? Warum schliesslich folgende sehr glückliche Züge von C nicht annehmen?

Um Euphemians Frömmigkeit anschaulich darzustellen, erzählt C einfachen, aber rührenden Tones:—

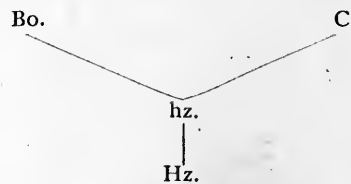
“Si quando minus in pauperes benignus et misericors exstitisset, prostratus in faciem suam dicebat non sum dignus, qui ambulem in terra dei mei.”

An einer andern Stelle treffen wir den malerischen Zug von Alexius in Edessa:—

“Cum faciem quidem in medio brachii demissam teneret, cor ejus deo vacabat.”

Der Dichter von Hz., der sonst gerade derartige Episoden so treffend auszubeuten versteht, hätte sich niemals derartige Züge entgehen lassen, wenn er sie gekannt hätte.

Alle diese Erwägungen führen mich dazu, eine Zwischenquelle anzunehmen, die aus Bo. und C ohne besondere Sorgfalt compilirt dem hochbegabten Dichter von Hz. den Stoff geliefert habe. So hätten wir das Schema:



Dass die Legende so vielfach in lateinischer Sprache bearbeitet war, darf nicht wundern. Es ist ja bekannt, dass sie eine der beliebtesten des ganzen Mittelalters war.

HEINRICH SCHNEEGANS.

Strassburg.

THE EVOLUTION OF FIGURES OF SPEECH.

This subject is best approached through the word 'idea,' which comes from a Greek word meaning *to see*. An idea is, however, not what we have seen, but the picture of what we have seen. The words 'thought' and 'idea' are often used to mean the same thing; but thought really means the abstract product of the thinking process, while idea means the pictured product. Every mind pictures its thoughts, especially when they are to be communicated to another mind. This accounts for our saying 'you see' (through the mind's eye), meaning 'you understand.'

The picturing of the thoughts is called *ideation*, which is the last step in the mental process of furnishing the mind with thoughts. In the chronological order the first step is *sensation*, the second is *intuition*, and the third is *inference*. Suppose one hears a noise in an adjoining room, the sensation comes through hearing, the intuitional element assures him of the necessity of a cause for the noise, then there is inference as to the particular cause, and last, ideation, or picturing how the thing must *look* which made the noise *heard*. When a sensation comes through one of the senses, it is, at the last, imaged as it appears to the other senses; that is ideation. For another illustration, suppose one grasps, in the dark, something round; he cannot see it, and does not taste it, nor hear it; yet upon the inference from touch he imagines how it appears to sight, how it tastes, and pictures accordingly an orange, an apple, or a rubber ball.

This pictured product is named, as the word 'idea' indicates, from perception through sight, and aptly so, because through the eye the facts of Form and Color, which are the fundamentals of picturing, come to cognition.

Words are used to construct ideas, but words stand primarily for things seen; they themselves are neither the things, nor the pictures of them, but associated with the pictures as names. When the unseen and intangible were first to be expressed, there were no terms, so the names of the tangible were made to do this additional duty. The unseen had to be told in terms of the seen.

The relativity of things brings the consequent

relativity of names, which binds us to telling one thing in terms of others. Also, to be understood, the words must stand for things within the auditor's ken.

With so much as preliminary and basal, we can venture to assert that figures of speech come out of the effort to communicate thoughts, understanding that the *idea* is the vehicle to carry a *meaning*, which is the thought. If a man hand you a piece of paper with a pencil sketch on it, it is a picture that means something to you, it can be made to carry a definite thought. This recalls the old time picture-writing method, which our modern newspapers are reviving, that our fast age may read as it runs. We do not call the picture made with lines and shadows an idea, though it carry a thought, but the picture made with the *names*, so to speak, of lines and shadows. This is the most wonderful thing that man can do, and is that which makes every man an artist.

If we qualify the expression 'communicate thoughts' with the word 'individual;' as, 'communicate individual thoughts,' we emphasize a very significant feature of the proposition, for every thought has much that is common to thoughts in general, just as every man has much that is common to all men; but the individuality of a thought consists in its difference from other thoughts, just as the individuality of a man is his difference from other men. The specific force of anything lies in its individuality. The force of individuality is everywhere recognized, for it singles the thing out from the common mass and interests us in it. The effort in written and spoken language is to communicate this specific force of the individual thought.

We cannot choose what thoughts we will think, for the choice would imply the possession of the thoughts already. We may choose what we will think about; but we are passive, or receptive, to the chance conditions and occasions which suggest any thought. On the part of the one who communicates a thought, that is to say, ideates it for another mind, there is the largest freedom of choice in the wide range of things. With an almost unlimited store of material at hand a man can play the artist in individualizing thoughts.

Clearness of apprehension has reference to

distinguishing one thing, or thought, from another. To illustrate, suppose one sees, in the dusk, a number of objects out before him, he sees *clearly* if he can tell the horse from the cow, and that the hog is not a stump, or that the man is not the post. On the other hand simplicity—from *simplex*—as the word shows, refers to the thing, or thought, by itself, and not as enfolded or mixed up with anything else. It is rather the apprehension of the individual in its parts.

Clearness and Simplicity are qualities of Style to acquire which some books say, use figures. But are we clear and simple because we use figures, or do we not rather use them because we are clear and simple in our apprehension? The cart has been put before the horse; we ought not to teach that figures should be used to gain clearness, it is clearness and simplicity that take care of the figures. The clearest and simplest communication of thoughts is found in our children's books, wherein we find, too, most figures.

We can now determine our proposition more narrowly by saying that figures come from the effort to communicate individual thoughts in their clearness and simplicity.

When one has something to communicate which is wholly unknown to you, one begins by saying it is *like* something you have seen; he thus begins building the idea for you; he does not omit to say it is *unlike* things which you have seen. Likeness and unlikeness stand to each other as the poles of a magnet, or as substance to shadow. Unlikeness serves to throw out and define the features furnished in the likeness. The figures founded on *likeness* and *unlikeness* are as closely connected as these elements themselves, but they do not make the same kind of association with the things to which the likeness or unlikeness is expressed, as contiguity does. The former two contribute feature and color, while contiguity adds dimension or size by regarding the individual alongside of others. Contiguity takes care of the relativity, and furnishes proportion.

Expressed resemblance and contrast, being in the polar sense one, give us the figures Simile and Antithesis. The contiguity which expresses the *extra*-relativity gives Metonymy. These are the first figures in the series, with their names.

It is evident that Simile and Antithesis are based upon the intuitions of objects. Metonymy is based upon the intuitions of necessary relation; for the relation of cause and effect is immediately apprehended, so is that of the sign and thing signified, and of the container and thing contained. These first figures are founded expressly and directly upon intuitions. Other figures are founded impliedly upon intuitions.

They are used in addressing the cognitive part of the mind, commonly called the understanding. They belong to the first division of the mental phenomena, the order of which is: Cognition, Feeling, and Conation. We must know before we can feel, and feel before there is any endeavor. A man may cognize the *idea* of a thought and yet the thought may need to be 'impressed,' as we often say. That there can be cognition without much feeling is abundantly evident. We can be as little interested in an idea as in a picture; we must study the picture, or it must be forced upon us, to beget feeling.

This point is gained through *realization*, which means making *real* the pictured thought. It is, so to speak, the breathing a soul into the idea bodied forth to the understanding. Not until the reality of a thing appears does feeling in regard to it define itself as *desire*. The power to feel is lodged with the soul, and a defined feeling comes just before endeavor.

But, realization is reached through *characterization*, that is, the marking out the individual traits. Hence, we do not say, at this point, "the man is *like* a lion," but we say "he *is* a lion," thus endowing him with characteristic life. Characterization on the ground of resemblance is done impliedly and not expressly, and so we get the Metaphor. The progress towards the individual is strikingly seen in the way Contiguity, under the forms of Synecdoche, expresses characterization. Synecdoche deals with the *intra*-relativity: the relation of the whole and its parts. The individual is so far finished as to be characterized by a part of itself.

The Metaphor goes on and flowers in Personification. It gives the finishing touch in characterization, for in adding the element of personality a call is made upon the sympathetic impulses. Personification humanizes the

picture and thus demands a responsive feeling. Thus ends the speaker's attitude of talking face to face with his auditor; the individuality, is now complete, and he takes the responsive attitude along with his hearer and responds for him.

The expression of the responsive feelings falls within the last class of mental phenomena. The feelings provoked by the individual are always peculiar and defined, and determine the form of the expression. These expressions are nothing more than comments on the individual, and herein is the explanation of the other figures, sometimes called "the bolder figures." They are used by the speaker in the responsive attitude, and are made up of the elemental figures already named. They are not figures of speech in the same sense as the simile, the metaphor, or synecdoche, but rather figures of Thought, or figures of Conclusion. Irony is an expression of feeling relative to an individual; Innuendo is a different kind of expression; Hyperbole exaggerates; Apostrophe addresses as present; Vision beholds, and so on through the list.

The elemental figures of speech are Simile, Antithesis, Metaphor, Personification, Metonymy in its forms, Synecdoche in its forms; the other rhetorical figures are compounded of these. The elemental steps are often supplied by the occasion and various circumstances; but this discussion has kept in view a recipient mind unprepared by anything to anticipate what was being communicated.

JOHN PHELPS FRUIT.

*Bethel College, Russellville, Ky.*

---

*Einführung in das Studium der Englischen Philologie mit Rücksicht auf die Anforderungen der Praxis* von DR. WILHELM VIETOR. Marburg, 1888.

In the pamphlet of sixty-odd pages now laid before us, the author of the well-known 'Elemente der Phonetik,' and of that practical little work on 'German Pronunciation, Practice and Theory,' presents the leading points of lectures delivered in the winter of 1886-87. The work is pedagogical in character, designed

for the assistance of German *Kandidaten* who are preparing to enter the department of English as instructors in the schools and universities of Germany. As in the works alluded to, VIETOR has here given some very practical and suggestive hints to those for whom the essay is intended.

A preliminary chapter is devoted to a justification of the author's theory, that in preparation for the work of this department a thorough acquaintance with the spoken language of to-day is as essential a qualification as is an understanding of the subject on its historical, its evolutionary side; and, furthermore, that it is with the former that we ought really to begin. In other words, English, or English philology, is scientifically studied only when approached as a spoken language, that is, through its phonetics.

"If our present wretched system of studying modern languages is ever to be reformed, it must be on the basis of a preliminary training in phonetics, which would at the same time lay the foundation for a thorough practical study of the pronunciation and elocution of our own language—subjects which are totally ignored in our present scheme of education." So said HENRY SWEET in the preface to his 'Hand-book of Phonetics,' in 1877; and this confession of faith served VIETOR as a motto in the 'Elemente der Phonetik,' in 1884. The view here advocated is the view adopted by philologists the world over; it now remains to be seen whether or not, with a persistency that sometimes seems like obstinacy, our leading philologists are to be tempted into the asserting of over-fine distinctions and the assumption of a pronunciation not so typical as its adherents claim, thus making the study of practical phonetics a cause of confusion and misleading, with more of theory than of fact to support its arguments. Such a charge cannot, however, be brought against the writer of the pamphlet, although his interest in this department is everywhere apparent.

The pronunciation of English is the subject which naturally calls for treatment in the second chapter of VIETOR's work; and the question, what is standard English, is there quite reasonably discussed. German philologists generally have adopted the pronuncia-



tion of the capital as their type; not altogether because London possesses the authority in this respect which every metropolis has a right to claim, but especially for the reason that ELLIS and SWEET have taken the pronunciation of educated London as a standard in their familiar works on English sounds. But London speaks more or less a dialect. VIETOR cites, indeed, TITO PAGLIARDINI ('Varieties of Pronunciation,' London: Pitman, 1882), who distinguishes six dialects at least: ranging from that of Belgravia, the Exquisite, to the vernacular of Billingsgate itself. Moreover, while he approves most heartily of SWEET's little text-book ('Elementarbuch des gesprochenen Englisch von HENRY SWEET, Oxford and Leipzig, 1885), VIETOR does not hesitate to recognize the fact that SWEET is occasionally weak in the matter of pronunciation; and he therefore urges the simultaneous use of BELL's work ('The Elocutionary Manual' by ALEXANDER MELVILLE BELL, 4th ed., Salem, Mass.: James P. Burbank, 1878,)\* which, based as it is upon a pronunciation more characteristic of the north, is calculated to assist in the detecting and discarding of the distinctive Londonisms which here and there detract from the authority of the standard advocated by SWEET.

The third chapter treats of acquaintance with and mastery of the language in its details. Evidences of the practical nature of the work appear abundantly here—its practical suggestiveness to German students, let it be remembered. As for instance, when the writer says (p. 33): "Sehr wahrscheinlich wird er beim Schreiben zum Wörterbuch, wenn nicht gar zur Grammatik greifen. Dann frage er sich ernstlich, ob er nicht, statt 'aus dem Englischen heraus' 'ins Englische hinein' schreibt, d. h., ob er nicht deutsch denkt und ins Englische übersetzt. Ist dies der Fall, so gebe er sich damit zufrieden, dass er mit der praktischen Spracherlernung so ziemlich von vorn anfangen muss. Das Wörterbuch wird ihn fünf unter zehnmal doch in die Irre führen. Denn wie will er wissen, ob er das passende Wort trifft?" The author quotes one or two examples to illustrate: "*clean* and *unclean* rhymes;"

\*The publisher's address at present is at 183 High Street, Boston, Mass.

"the regular *quadruped* iambus;" and, vice versa, "*in der UHR des Bedürfnisses.*"

The chapter contains a useful bibliography of the leading text-books, and of standard literary works adapted to the student's purpose; and closes with a list of the principal English periodicals together with an indication of the characteristic peculiarities of each.

Chapter IV is devoted to a discussion of the methods to be followed and the helps accessible in the historical study of the language and the literature. The student is advised to adopt in connection with his *Hauptfach* English, German and French as his most natural, and even necessary, *Nebenfächer*. It would indeed be well if American philologists would take this advice to themselves, for the absence of a knowledge of Old French has too frequently proved a very serious defect in the equipment of those devoted to departmental work in English.

In the closing chapter VIETOR concludes his work with a few thoughtful words upon the pedagogical requirements of the teacher's calling, and directs attention to the dignity and scope of the profession. He admits, regretfully, that the dreaded *Staatsexamen*, rather than the inspiring vision of a congenial field of future usefulness, will exercise the strongest influence on the work of preparation, and that haste and superficial study will in many cases reveal themselves in the results.

As will be readily seen, this little book of VIETOR's is nothing more nor less than a brief pedagogical essay on the study of English as a specialty. To a hasty reader it may appear both finical and unnecessary; but one who is familiar with the conditions and the methods of preparing for such work abroad, will appreciate the utility and appropriateness of the unpretending pamphlet just examined. It will be useful to the specialist for its bibliography, which is voluminous though somewhat scattered; it may be of interest to the general reader also, by reason of its constant reference to the governmental requirements made of every candidate who aspires to an instructorship in this special branch. The book is indexed.

W. E. SIMONDS.

Cornell University.

*Novo Dicionario da lingua portugueza e allemã*, enriquecido com os termos technicos do commercio e da industria, das sciencias e das artes e da linguagem familiar. Por H. MICHAELIS. Em duas partes. Parte primeira: Portuguez—Allemão. Leipzig: F. A. Brockhaus. 1887. 8vo, pp. viii, 737.

H. MICHAELIS, whose excellent 'Vollständiges Wörterbuch der italienischen und deutschen Sprache,' published in 1879, is just out in its fourth edition, presents us here with a dictionary of the Portuguese language for which every student of Portuguese has cause to be thankful. Based, as this work is, on the best Portuguese dictionaries such as VIERA'S (Porto, 1871-4) and AULETE'S (Lisboa, 1881), but especially on the independent results of a ten years' careful reading of current Portuguese literature in every branch of knowledge, it may confidently challenge comparison with its predecessors both as regards accuracy and completeness. Besides this, however, it offers several practical features which greatly increase its utility. The accent is carefully marked unless it be on the penultimate. *Chrysalida* and *ingreme* are doubtless misprints for *chrysalida* and *ingreme*, while the representation of the preposition *para* as paroxytone instead of oxytone *parà* (*pgrà*, *prà*) may be due to a regard for theory rather than for actual practice. Again, the learner finds a few valuable hints on pronunciation, which it would have been well to continue throughout the work. We fully concur with H. MICHAELIS when she says (Pref. pp. vii-viii): "A fixação da pronuncia . . . não se póde apresentar ao estrangeiro com toda a clareza, a menos que elle não haja visitado o paiz, demorando-se n'elle, e conheça bem as delicadas e subtis inflexões do vocalismo portuguez." But as the editor has, and this with good reason, deemed it advisable to mark atonic *o* as *u*, *c* as silent before *-lo* (*acto* is represented as *alu*, but no indication is given that while the *c* is heard in *facto*, it is silent in *factor*, *factura*, *facturar*), *ç* and *çç* as *ss* (*lição*, *acção*=*lissáong*, *assáong*), *ão*, *ães*, *ões* as *áong*, *áengs*, *bengs* (which latter notations are more misleading than useful; because, not to speak of other reasons, they entirely fail to indicate that both elements of

these diphthongs are nasal), it would have cost little more labor to distinguish open *e* and *o* from their close sounds by a grave accent, and to mark atonic *e*, when initial or accompanied by the palatals *x*, *j*, *nh* and *lh* (except before *r* and *l*) as *i*, as in *edade*, *esquecer*, *privilegiado* (cf. R. G. VIANNA, *Romania* xii, pp. 32, 44). The notation of the palatal fricative *x* as German *sch* (e. g. *caixa*=*kaischa*) is likely to give a wrong idea of the Portuguese sound, which is entirely free from lip-rounding (cf. R. G. VIANNA, l. c. p. 46).

As another commendable feature of MICHAELIS' work may be mentioned the care bestowed on the syntactical uses of prepositions, a matter which is sorely neglected in most of our dictionaries. We should have liked, however, to find under *para* the hint that *ir para casa* implies 'to go home' with the intention of staying, the idea of return being implied by the preposition *a* (cf. R. G. VIANNA, l. c. pp. 59-60). Last, not least, the phraseology of the Portuguese language is represented in a fulness which one would hardly look for in a book of so small a compass as the one before us, and a goodly number of proverbs have been admitted. Desiring to contribute to the usefulness of the book in a new edition, which will doubtless be required before long, we shall supplement our remarks on it with a small number of additions drawn both from written and oral sources. Of idiomatic and proverbial expressions only those will be given whose meaning is not obvious; and, the dictionary being intended for Germans; it has been thought preferable to use German for the translation.

ABOVILLA, f.: Art Wollenstoff (in Abbeville in Frankreich verfertigt), A. HERCULANO, 'O. Mon.' II, 216 (Brockh. ed.).

ABRIGOSO, A. adj.: schützend. A sombra de sua mãe é *abrigosa* e creadora. G. TORREZÃO, 'Rosas Pallidas,' p. 21.

ADEJAR: schweben. Nos labios *adejava*-lhe vago sorriso. 'O. Mon.' II, p. 211. Pelas frentes de ambos *adejava* a sombra de una tristeza intima. 'Rosas P.' p. 160.

ADEUS, fam.: *Adeus cestos, que são as vindimas feitas*, etwa: jetzt ist die ganze herrlichkeit vorbei. Int. *ora adeus*, warum nicht gar! J. DINIZ, 'As Pupillas,' p. 138 (Brockh. ed.).

- AFRETAR: ein schiff mieten. 'O. Mon.' I. pp. 193, 244.
- ALHO, fam.: *Tomar alhos por bugalhos*, die dinge mit einander verwechseln. 'O. Mon.' II, 154.
- AMPHIGURÍ, m.: Unverständliches gerede. 'As Pup.' p. 106.
- ANDAR, prov.: *Por onde vás assim como vires assim farás*, man muss mit den wölfen heulen.
- APORFIA, f.: Wettgesang (beim Chama-Rita Tanz).
- ASNO, prov.: *Quer queira, quer não queira, o asno ha-de ir á feira*. 'O. Mon.' II, p. 151.
- ATRELAR, fig.: binden, ketten an etwas. O pae e os irmãos, *atrelados* á lida diaria, não davam pela mudança de Lucia. 'Rosas Pall.' p. 59.
- AYABEBA, f. (mus.): Maurisches instrument. 'O. Mon.' II, p. 235.
- AZULEJAR, v. n.: blau sein. Fomos a S. Lazaro: o céu *azulejava* resplandecendo jubilos e confortos. 'Rosas Pall.' p. 137.
- BEBER, prov., *Onde entra o beber, sae o saber*: ist der trunk im manne, so ist der verstand in der kanne. 'O. Mon.' II, p. 151.
- BEIÇO, fam., *Ter beiço doce*: einen leckerzahn haben; *ficar de beiço cahido*: mit langer nase abziehen.
- BÉ-MOLE, fam., *Polo (pelo) bé-mole*: in sanfter weise. C. MICHAELIS (Herrig's *Archiv*, vol. lxxv, p. 39).
- BETESGA, fam., *E metter o rocio pela betesga*: das ist ein ding der unmöglichkeit.
- BOLHA, *bolha de sabão*: seifenblase; fig., leerheit, nichtigkeit. O devorarem-se acerca dos graves interesses, das profundas questões *das bolhas de sabão* politicas. A. HERCULANO (in: 'Cantos de A. GONÇALVES DIAS,' p. x. Brockh. ed.).
- BOM-SERÁS, m.: gute, gute seele, einfaltspinsel. 'El-Rei Dinheiro' pp. 30, 31.
- BORÉ, m. (mus.): Brasilianisches kriegsinstrument. A. GONÇALVES DIAS, 'Cantos' I, p. 5.
- BOTA-ABAIXO, m.: Neuerer, zerstörer (des alten, herkömmlichen). 'O. Mon.' I. p. 185.
- CABANAL, m.: Scheune. 'As Pup.' pp. 2, 252.
- CAIREL: Rand (im allgemeinen). No *cairel* da rocha debruçou-se encarando o abysmo. 'Rosas Pall.' p. 67.
- CAMBALHOTA, DE CAMBALHOTA: Zusammen, ohne ausnahme. 'As Pup.' p. 225.
- CÃO, fam., *Fazer andar tudo em passo de cão*: alle hebel in bewegung setzen, alles anbieten; prov. *preso por ter cão, preso pelo não ter*: auf alle fälle die schuld tragen. 'El-Rei Dinheiro,' p. 309.
- CARA, fam., *cara de caso*: eine wichtige miene. 'O. Mon.' II, p. 103; *cara de funeral*: eine armesündermiene. 'As Pupillas,' p. 117; *cara de castelhano*: böses, feindliches gesicht. 'O. Mon.' I, p. 200.
- CARTAPACIO, fam., *cartapacios velhos*: alte schmöcker. C. MICHAELIS, ib. p. 40.
- CATHÓLICO, fam., *Não ser muito catholico*: nicht recht, nicht geheuer sein; *não está muito catholico commigo*: er ist mir nicht gewogen; *não estar muito catholico*: nicht sehr gesund sein.
- CEO, prov., *Contra o ceo só Deus*: gegen des himmels gewalt reicht nur gottes macht.
- CHEIRAR, fam., *Cheirar o toucinho*: den braten riechen.
- CHORINCO, m.=choro: Weinen; fam., *o brinco acabou em chorinco*: der scherz endete mit thränen. 'Rosas Pall.' p. 60.
- CHYLO, fig.: Der zustand geistiger und körperlicher ruhe nach dem essen. O abbade fôra subitamente despertado da deliciosa *sonnolencia do chylo* pela chegada de Fr. Julião. 'O. Mon.' II, p. 205. Depois do comer *fazia o chylo*, e *depois do chylo* começava a digerir. 'El-Rei Dinheiro,' p. 251. This use of *chylo*, familiar to the Italian in the phrase *fare il chilo*, does not seem to be popular in Portuguese.
- CILICIO, fig., *os cilícios*: die busse; der stachel. N'essas horas difficeis o coração succumbe quasi sempre pungido *pelos cilícios* do verdadeiro e do justo. 'Rosas Pall.' p. 312: cf. ib. pp. 320, 339.
- COALHO, *levar de coalho*: mit der wurzel ausreissen.
- COBRIR, prov., *Quem te cobre, te descobre*, wer dich deckt, deckt dich auf (kann dich verraten).
- CONTEMPLAR: einen bedenken mit etwas, begünstigen. *Revista Lusit.* 1887, p. 86.

- COROMEM, m.: Art mantel (im fünfzehn. jahrh. gebräuchlich). Pfhlh!—assoprou a beata de Restello, deitando para traz o *coromem*. 'O. Mon.' II, p. 145. The *coromem* is still worn on some of the Azores.
- DESCOZER, fam., *Descozzer a meada*: sein herz ausschütten.
- DESFEITA, fam., *Fazer uma desfeita a alg.*: einem ein schnippchen schlagen. 'O. Mon.' I, p. 187.
- DEUS, fam., *Ver a Deus por um pé*: mit knapper not davon kommen.
- ESFOLHADA: Volkstümliche unterhaltung beim entblättern des mais. 'As Pup.' pp. 28, 147.
- ESPADELLADA, f., Volkstümliche unterhaltung beim ausklopfen des flachses. Ibid.
- FAINA: Arbeit im allgemeinen. Os trabalhadores occupados *na faina* da vindima recolhiam com os cestos . . . 'Rosas Pall.' p. 140.
- FARROMA, f.: Prahlerei. *Revista lusit.*, 1887, p. 47; fam., *fazer farrroma*: prahlen, grossprechen.
- FERIR, *Ferir de ponta e de talho*: auf stoss und hieb losgehen.
- FIADA, f.: Das spinnen mit dem rocken; volkstümliche unterhaltung dabei. 'As Pup.' p. 28.
- FICAR, *Ficar de pé*: aufbleiben. Fernando? . . . Talvez fosse ao theatro; em todo o caso *fico eu de pé* á espera d'elle. 'Rosas Pall.' p. 210.
- FOLKLÓRICO, a. adj.: die volksdichtung, folklore betreffend. *Revista lusit.* 1887.
- FOLKLORISTA, m.: Folklorist, Sammler der volksdichtung. *Revista lusit.* 1887.
- FORMOSO, prov., *Não ha formosa sem senão*: nichts ist vollkommen.
- GANCHO, *gancho de cabelo*: haarnadel. 'As Pup.' p. 226.
- GARRAFAL: schwülstig (vom styl, von der sprache). 'O. Mon.' I, p. 192.
- GATO, fam., *Tirar a sardinha com a mão do gato*: sich die kastanien aus dem feuer holen lassen.
- GOLE, adv. *gole a gole*=*aos goles*: schluckweise, nach und nach. 'O. Mon.' I, p. 219.

- KALEIDOSCOPO, m., is wanting. *Kaleidoscopio* is referred to letter c, but not given there.
- LACRE, prov., *Fazer-se vermelho como um lacre*: purpurrot werden. 'As Pup.' p. 7.
- MÃO, adv. *mão por mão*: vertraulich. Todos conversamos *mão por mão* com elles (os marinheiros). 'Rosas Pall.' p. 56.
- MARMELO, fig.: Taugenichts, schwindler (= *tratante, mariola*). 'El-Rei Dinheiro,' p. 33.
- MEDO: Gespenst. 'O. Mon.' II, 121, 185; adv. *a medo*: scheu, furchtsam, schüchtern. 'Rosas Pall.' pp. 196, 245.
- MELAR, fam., *Me melcm* oder *melado seja eu*, etwa: ich will erwünscht sein. *Me melcm* se entendo o doutor! 'O. Mon.' II, p. 224.
- MESTRA: Schule. Os modelos calligraphicos que escrevera *na mestra*. 'As Pap.' p. 114.
- MOINANTAR, v. n.: müssig gehen. 'El-Rei Dinheiro,' p. 303.
- MULETA, *Pôr de muletas*: lahm legen, zu schanden machen. Quanto pensas que gastei para *pôr de muletas* a justiça, quando teu marido te perseguiu. 'El-Rei Dinheiro,' p. 256.
- NESSGA, adv. *de nesga*: Scharf, stechend. Deitou-lhe á surrella *um olhar de nesga*, a soslayo dos oculos. 'El-Rei Dinheiro.' p. 133; cf. 121.
- NIÁGARA, n. pr., fig., em *niagaras*: in strömen, in einer flut. Brotou em *niagaras* de ternura. 'Rosas Pall.' p. 324.
- OLHO, fam., *Não ha olhos para que se não enfeite*: sie verliebt sich in den ersten besten. 'As Pup.' p. 130; vulg., *ha olhos inclinados a remelas*: der geschmack ist verschieden; *n'um relancear d'olhos*: im nu; *ter os olhos abotoados*: verblendet sein, sich eine falsche vorstellung von etwas machen; *a olho nú (desarmado)*: mit blosser, unbewaffneter auge.
- OPÉRCULO (phonol.): Verschluss. O ponto do órgão passivo que com aquele (o órgão ajente) forma o contacto ou o *opérculo*. *Rev. lusit.* 1887, p. 78.
- OSSO, fam., *São ossos do officio*: das sind die beschwerden eines standes, amtes. 'As Pup.' p. 86.—The phrase *trinta cães a um osso* is unnecessarily given twice in the same article.

- OVENÇAL, m. : (des.) Haushofmeister ; gerichtsdienner. 'O. Mon.' II, pp. 239, 241, 256.
- PACIENCIA, int. : Geduld ! (ironisch). Não quereis abençoar minha filha ? *Paciencia!* O meu capellão o fará. 'O. Mon.' I, p. 203.
- PAPA, fam., *Estar feito em papas*: arg zerschlagen, zugerichtet sein.
- PAPAR, fam., *papa-santos*: heuchler.
- PEIXE, prov., *Pela lingua morre o peixe*: durch die zunge verrät man sich. 'O. Mon.' II, p. 291.
- PESTANEJAR, *Sem pestanejar*: mit unverwandter aufmerksamkeit; unverwandten blicks.
- PHONEMA, m. : Laut, lautgebilde. *Revista lusit.* 1887, p. 77, et passim.
- PHONETICISTA, m. : Phonetiker. *Revista lusit.* 1887, p. 77 et passim.
- PHRÁSICO, adj. : syntaktisch. Uma unidade *frásica*. *Revista lusit.* 1887, p. 84; cf. ib. p. 219: *Seica* provém de *sei cá*, ou talvez antes, de *sei que*, reunidos em um só vocábulo pe'lo movimento do *acentofrásico*, o cual, recaíndo sempre no verbo principal da oração, acabou por fazer a locução proclítica.
- PONTAPÉ, fam., *Pontapé de ventura*: unerwarteter glückszufall: (= *venturão, lance de fortuna*).
- PORQUINHO, prov., *Quando te derem o porquinho, acode-lhe com o baracinho*: Gibt man dir die kuh, so lauf mit dem strick dazu.
- PREENCHER : ausfüllen. O autor . . . poderia *preencher as lacunas* com sons peregrinos. *Revista lusit.* 1887, p. 78. Morreu, na idade de 33 annos, deixando de lucto as letras portuguezas e *vago um lugar* que difficilmente *se preencherá*. 'As Pup.' p. vii.
- QUATRO, adv., *a quatro e quatro*: in schnelle, in rascher folge. As lagrimas escorregavam-lhe pelas faces *a quatro e quatro*. 'O. Mon.' II, p. 288.
- QUINHOAR, v. a. = *aquinhoar*. 'O. Mon.' II, p. 280.
- RATO, prov., *Depressa se toma o rato que só sabe um buraco*: es ist eine schlechte maus die nur ein loch weiss. 'O. Mon.' II, p. 151.
- RILHAFOLLES, n. pr. : Name der irrenanstalt zu Lissabon. Fam. *Rilhafolles com elle*: er ist verrückt. 'El-Rei Dinheiro,' p. 192. Cf. the Spanish *El Nuncio*. Lope, 'Melindres' (Riv. 24, 3353).
- RIPADA, f. (von *ripar*, flachs reffen): Volkstümliche unterhaltung beim flachsreffen. 'As Pup.,' p. 28.
- RISO, prov., *Muito riso, pouco siso*: viel gelächter, wenig verstand. 'O. Mon.' II, p. 142.
- RODIZIO : Kanone; böller. 'El-Rei Dinheiro,' pp. 319, 323. Cf. João de Deus, 'Dicc. Pros.' s. v.
- SARDINHA, fam., *Nem sempre ha rabo de sardinha*: es ist nicht alle tag sonntag.
- SEITA, fig. : Grille; steckenpferd. 'O. Mon.' II, p. 109.
- SER, *Por um és não és*: um ein kleines, beinahe. 'O. Mon.' II, p. 47.
- SOLINHAR, fig. : verletzen; untergraben. Deixar de comer por causa de paixões humanas, embora legitimas, era uma cousa que *solinhava* pelos fundamentos as *asterias tradições* de Cistér. 'O. Mon.' II, p. 221.
- TAMBORETE : Lehrstuhl; sitz in einem amte (= *cadeira*). 'O. Mon.' II, p. 223.
- TEMPO, fam., *Tempos que já lá vão*: schöne schon vergangene zeiten. 'O. Mon.' I, p. 195.
- TINTA, fam., *Está na tinta*: das ist noch nicht ausgemacht; das wird sich erst noch zeigen. 'El-Rei Dinheiro,' pp. 301, 302.
- TOBAJARAS, m. pl. : Name der indianischen ureinwohner Brasiliens. A. Gonz. Dias, 'Cantos,' I, p. 169.
- TRAÇA, fam., *traça de bibliotheca*: bücherwurm.
- TRANSVASAR, v. a. : Von einem gefäss ins andre übergiessen; — se : sich zerschlagen, zerfallen (= *entornarse*). — Under *transvasar* the reader is referred to *trasvasar*, and there again to *transvasar*, without any meaning being given in either place.
- TRES, prov., *As tres o diabo os fez*, etwa : aller bösen dinge sind drei. 'O. Mon.' II, p. 82.
- VEZ, prov., *Lá vem uma vez que é de vez*: der krug geht so lange zum brunnen bis er bricht. 'As Pup.' p. 29.
- VIR, fam., *Você para cá virá, você para cá virá*: du wirst schon noch daran glauben müssen. 'As Pup.' p. 68.

HENRY R. LANG.

New Bedford, Mass.

THE 'TRISTRAN' OF THOMAS.

*Un nuovo ed un vecchio frammento del Tristran di TOMMASO. F. NOVATI. [Studi di Filologia Romanza, Fasc. 6].*

The obscurity attending the origins and development of the Breton cycle in French literature and the great success of the mediæval imitations and translations in England, Germany and the Northern countries, have always made it a favorite field of investigation by scholars, whose love for scientific research has been quickened by their unflinching interest in the marvellous stories of Tristran, of Arthur, and of the Holy Grail. Especially fruitful in results have been the labors of the past two years. The discoveries attending the publication by the *Société des anciens textes français* of the prose 'Merlin' (cf. MOD. LANG. NOTES iii, cols. 154-158), and the appearance of the thirtieth volume of the 'Histoire littéraire,' which opens with a long review of the romances of the Round Table, have been supplemented by a critical study of the poems relating to Tristran, carried on by members of the *Ecole des hautes études (Romania)*, xv, pp. 481 ss.; xvi, pp. 288 ss.), and, more recently, by the unexpected recovery of a hitherto lost fragment of the work of THOMAS.

The MS. containing this text is the property of a private citizen of Turin, by whose permission it was copied by NOVATI. It was preserved as the two last guards of a book, one loose, the other glued to the cover. In the former, which furnishes the new verses, the writing is almost intact; in the latter, which gives a variant to certain lines of the Douce MS., there are, naturally, gaps and abrasions. Each leaf contains 256 verses. From a study of the phonetics and writing of the MS., NOVATI concludes that it is a French copy of an Anglo-Norman original and was made in the early part of the thirteenth century.

The subject of the newly-found lines is not however unknown, having already been conjectured from a comparison of the English and Norse translations of the poem of THOMAS. They join on to the episode commonly called the "Halle aux Images," the hall which Tristran had added to the wonder-

ful grotto of the giant Moldagog, to contain the statues of Ysolt and Brengain. The concluding lines of the episode form the first fifty verses of the new fragment. From allusions in them to the "bian Cariados," which reveal the jealousy of Tristran, the editor assumes that Cariados was well known to the auditors of the poet and had probably been a prominent actor in episodes now lost. The second division of the fragment made by NOVATI (vv. 50-183), contains a philosophical digression by the poet on the unhappiness of the four lovers, Marc, Ysolt, Ysolt of the White Hands and Tristran, somewhat prolix, but characteristic of the contemplative tendency of THOMAS, and which, being distasteful to the ruder minds of the North, is not found in either of the translations. The third division of the recovered text (vv. 184-255), relating to the episode of the "Slough," gives the original of what has been reproduced in a somewhat different setting in 'Sir Tristrem,' but has been followed quite faithfully in the version of the monk ROBERT.

Having thus analysed the text, NOVATI proceeds to discuss the bearings which it may have on the legends referring to Tristran, and is thus led to a dissertation on the style of THOMAS and on his relation to the literary history of the time. The well-known prolixity of the poet, his delight in psychological reflections, as seen in the fragment by the digression on the lovers, distinguish him clearly from his contemporaries. His predecessor, BÉROUL, author of the 'Tristran' which was the main source for the poem of EILHART VON OBERG, differs from THOMAS in composition, style and spirit. The various lays that tell the love and trials of Tristran and Ysolt are, in BÉROUL, loosely joined together, forming out of rough elements a passable biography, which shows by the local coloring and traditions that his sources, if not Celtic, were directly deduced from Celtic originals, perhaps by means of English translations. This latter supposition is rendered the more probable by the English words found in the body of the poem. The style of BÉROUL is likewise concise, without artifice, without digressions. The love which Tristran and Ysolt here bear to, each other is savage, primitive, without a notion of the

chivalric element that, later, was the peculiar feature of the stories of the Breton cycle. THOMAS, on the other hand, forms from the Celtic legend a logical narrative. From among the songs of the minstrels he chooses with independence and discretion, rejecting what he does not wish to use, transforming that which he selects, condensing and adapting, until under his hands the plot assumes a sufficient unity of action. Unlike BÉROUL he does not lose himself in the narration of his lovers' misfortunes but rather aims at embellishing his material to please the taste of the society of the time, such as might have been found at the court of Henry II. Quite possible is it also that this society may have furnished him the incentive to his story:—

Pur essample, issi ai fait,  
 Pur l'estorie embelir,  
 Que as amanz deive plaisir \* \*  
 Avenir em poissent grant confort  
 Encuntre change, encuntre tort,  
 Encuntre paine, encuntre dolur,  
 Encuntre tuitz engins d'amur !

In carrying out this purpose THOMAS found it necessary to alter the current of the story by giving it a contemplative bent, and by inserting frequent philosophical digressions, in which he allowed his own talent the greater play. Thus his verse, poor in the narrative portions, becomes graceful and easy when he reflects on the troubles of his characters. To enlarge this element he was forced to suppress many incidents, to leave out subordinate personages, or to refer to them merely in passing. Furthermore, he thought a change of style necessary to the new theme, and becomes artificial, prolix, abounds in plays on words, and too often breaks his tale by reflections and monologs.

Up to this point NOVATI agrees in the main with the critics who have preceded him, though his proofs rest on a deeper study of the subject. Not content, however, with these already foreseen results, he advances further and reaches somewhat new conclusions. The central point of the legend is love, represented in BÉROUL, we have seen, as a rude, savage passion. It has hitherto been assumed that the same essential mark had been retained in the version of THOMAS also. The introduction into French literature of chivalric love

had been referred by M. GASTON PARIS (*Romania* xii, pp. 516 ss.) to the 'Lancelot' of CHRÉTIEN DE TROIES, and his views had been accepted by subsequent investigators with perhaps too little questioning on their part. But NOVATI, assuming that the love pictured by THOMAS differs from that found in the poem of BÉROUL, or at least that there was a definite purpose on the part of THOMAS to make it different, proceeds to test the arguments of M. PARIS by a comparison of the poems of THOMAS and CHRÉTIEN. Both Tristran and Lancelot were ever faithful to their mistresses, notwithstanding the marriage of the former to Ysolt of the White Hands; and Tristran even names himself "Tristran le Amerus." Both undergo, in their fidelity, reproach and contumely. Lancelot mounts on a cart, Tristran disguises himself as a leper. Ysolt, like Guinevere, is always constant, the model of friends—"veire amie . . . plus leale ne fud onc vue." Like Guinevere she longs to die with her lover, as indeed she does. Thus on both sides are found certain elements of the courtesy in wooing which distinguishes the tales of Arthur's knights. Certain other elements however are lacking, and NOVATI is thus forced to stop short of a complete parallelism, admitting that while the effort of THOMAS is plainly towards a refined passion, the rough Celtic original is seen in many a place beneath the artistic veil.\*

Apart from likeness in subject to CHRÉTIEN the description given by THOMAS of the "Halle aux Images" suggests a comparison with another poet of the time, BENOÎT DE STE-MORE. In the 'Roman de Troie' of the latter there is a constant tendency towards luxuriant coloring, wherever the matter lends itself to such treatment. In the 'Chambre d'Aubastrie' ('Troie' vv. 14 583 ss.), as in the hall of Tristran, appear floors of gold and silver, walls hung with paintings and adorned with carvings, and rooms filled with beautiful

\*This incomplete resemblance between the two poems could easily be accounted for by the influence exerted by Provençal poetry on CHRÉTIEN, an influence which seems to be entirely lacking in the poem of THOMAS. The latter's conception of chivalric love shows no other notion than what might be deduced from that establishment of social intercourse under the patronage of the royal power which took place in the twelfth century in the North.



status. This common desire on the part of both poets to excite their hearers with visions of Oriental splendor is entirely absent in BÉROUL, and shows incidentally that the latter could not have stood as a model in this respect to GOTTFRIED VON STRASSBURG—but rather THOMAS. Following out this trace, NOVATI compares critically this particular episode ("la Fossure à la gent amant") in the poem of GOTTFRIED and in the Norse translation of the lost portion of THOMAS's work which gives the account of the building of the grotto. GOTTFRIED states that the grotto was built by giants, who in idolatrous times ruled over Cornwall, and adds an account of the historical events which took place in that part of England up to the reign of Marc. With this account the Saga coincides in the main, presenting a resemblance which would indicate a common source, viz., the 'Tristan' of THOMAS. By a further comparison of this narrative with that of GEOFREY OF MONMOUTH, NOVATI is led to conclude that THOMAS followed, at least in part, GEOFFREY's account, taken either directly from him or indirectly through the unknown BRÉRI whom THOMAS claims to have been his guide.

The remainder of the study concerns the second leaf of the fragment, which is a variant of a portion of the Douce MS., and which NOVATI determines to belong to a different family and to present a better reading. A conjecture of the number of lines which must have connected the two leaves causes the editor to conclude that THOMAS had greatly condensed the narrative of the various journeys of Tristan from Brittany to Cornwall, and had omitted many details which he could not use.

A diplomatic reproduction of the two parts is appended. The discovery of so important a MS. leads to the hope that still others may come to light with equal benefit to the literary history of the Middle Ages.

F. M. WARREN.

*Johns Hopkins University.*

*Naturforschung und Schule* von W. PREYER. Dritte Auflage. Stuttgart, W. Spemann, 1887. 48 pp.

This essay was first read by PROFESSOR PREYER at the sixtieth meeting of the Association of German Scientists and Physicians.

The investigations of modern scientists have for some decades exerted an ever growing influence in nearly all phases of life—except in the schools. These, although surrounded on all sides by the vernal green of the present, have not shed the withered leaves of the past. And yet, who is better fitted than the biologist to furnish the educator with an understanding of the conditions and laws of physical and intellectual development? He has even now accomplished much in this respect (pp. 4-8). But nearly all the higher schools for boys and girls, and especially the gymnasia, violate the well-established laws of education and therefore fail to attain their avowed aim, that is, a healthy and harmonious development of the pupils.

After all that has in late years been said on the subject, the author's exhibition of the effects of secondary education in Germany upon the physical condition of the young men is simply startling (pp. 8-18). The single subject of eye-sight may serve as an illustration: While in the lower classes of the village schools hardly one child out of a hundred is near-sighted, and in those of the city schools 2-3%, myopia in the gymnasia ranges from 4% in *sexta* to 50% in *prima*.

In reading the severe strictures upon the matter and manner of instruction in the gymnasia, we must bear in mind that they come from one who not only has passed through the whole process which he condemns, but, after winning the doctorate in two faculties and gaining experience as a practising physician, has now for more than twenty years been a university professor, and as such has had ample opportunity of forming a judgment of the material which the gymnasia furnish to the universities; while his researches in mental physiology lend additional weight to his opinion.

Those who have read the publications of W. P. ATKINSON, CHAS. F. ADAMS, DR. HOFFMANN, CHAS. W. ELIOT, and other recent writers on kindred subjects, will find in this brochure much that is not entirely new to them, but also several topics that have not hitherto been brought into the discussion of one of the most important and interesting of educational problems. DR. PREYER's argument, well supported by statistics, in favor of the abolishment of the "gymnasial monopoly" is certainly strong and, it would seem, convinc-

ing. His estimate of what, on this question, the vote of the German university faculties, as at present constituted, would be, in comparison with that of the faculties of the Prussian universities in 1869, is not fanciful. The German gymnasium, in its *present* form, continues to exist only through artificial help; it is an instance of the principle of protection applied to institutions of learning, the privilege of admission to the public service taking the place of tariff or bounty. "Ich verlange einstweilen im Namen Tausender nichts anderes, als einzig die Abschaffung der humanistischen Gymnasialreife als alleinigen *Passe-partout* zu den Universitäten und Staatsprüfungen, nur diesen einen Federstrich! Alle Schulen können von Staats wegen zunächst genau so bleiben wie sie sind. Man gebe nur Freiheit der Wahl. Das Übrige bricht sich dann von selbst Bahn" (p. 38). In the remaining ten pages the author suggests what this "Übrige" will be.

A. LODEMAN.

*Ypsilanti, Mich.*

---

#### BRIEF MENTION.

The Sixth Annual Convention of the MODERN LANGUAGE ASSOCIATION OF AMERICA will be held at the Law School of the University of Cincinnati (Ohio), on December 26, 27 and 28, 1888. Papers will be presented by PROFESSOR WALTER and DR. McCABE (Univ. of Michigan), PROFS. VON JAGEMANN (Indiana University), SCHILLING (Wittenberg College), GERBER (Earlham College), PAGE (Univ. of the South), ZDANOWICZ (Vanderbilt), COHN (Harvard), TODD (Johns Hopkins), PRIMER and SHEPHERD (College of Charleston), GARNETT (Univ. of Virginia), and by a number of others. A circular will be issued shortly, giving particulars as to hours of meeting, general rendez-vous for members, social features, railroad rates, etc., etc. All those intending to be present and desiring special information as to the arrangements made for the accommodation and entertainment of guests, should send in their names as early as possible to PROFESSOR J. M. HART, Univ. of Cincinnati, marking the envelope: For the Local Committee of the M. L. A. All inquiries concerning the presentation of papers should

be addressed to the Secretary, PROF. A. M. ELLIOTT, Johns Hopkins University, Baltimore, Md., who will refer the subject to the proper committee.

Under the heading of "Select French Texts" we have a 'Choix de Contes de Daudet,' edited, with notes, by PROF. W. PRICE (Boston: Charles H. Kilborn). They are four of the brightest stories of the author, chosen from among his 'Contes du Lundi,' pleasantly annotated and in convenient shape. We notice in press two other pamphlets belonging to the series: 'Choix d'Extraits de Daudet,' by the same editor, and SOUVESTRE'S 'Confessions d'un Ouvrier,' prepared by PROF. SUPER.

DR. VON REINHARDSTÖTTNER contributes to the *Jahrbuch für Münchener Geschichte* an interesting notice of the first German translation of CASTIGLIONE'S 'Cortegiano,' published at Burghausen in 1565. The translator, LAURENZ KRATZER, "Mautzahler," holds faithfully to the original text and controls the vernacular with considerable skill. A comparison of the language of his translation with that of a translation made in 1593 reveals the progress of the German language in the last half of the sixteenth century. Late in the seventeenth century, 1694, a third rendering of the Italian classic appeared at Frankfort-on-the-Main.

The last session of the Amherst Summer School of Languages was an interesting one in several respects. The introduction of the study of phonetics along with the other higher work in early English and French was an important feature, and had a marked effect upon the teachers in attendance. Through them it will doubtless contribute its share towards raising the standard of Modern Language work throughout the country. The critical study of 'Faust' and 'Nathan der Weise' was another valuable feature. The fact that there are so many "native" teachers at this summer school shows the stress which is there laid upon *living* language; but it is equally gratifying to observe that the higher linguistic and literary phases of the study are not neglected.

The patrons of MODERN LANGUAGE NOTES will find many hints and useful suggestions

relative to literary work in a bright periodical, *The Writer*, a monthly magazine designed to interest and help all literary workers, edited by William H. Hills and Robert Luce. Price, \$1.00. Address: *The Writer*, Boston, Mass. The editors have labored thus far (vol. ii) in accordance with their judicious maxim: "Articles must be plain, practical and helpful," and have achieved thereby a well deserved success. All who are connected with publications of any kind must be thankful for the good this little journal is doing in lessening the labor of the type-setter and proof-reader, and increasing the comfort of the writer and general reader.

Another cheering sign of development in the study of modern languages comes to us from North Carolina. In connection with the Teachers' Association of that State, a Modern Language Association has been formed whose object is to discuss and improve methods of studying and teaching English, French and German, etc. The officers elected were: President, PROF. THOMAS HUME (University of North Carolina); Vice-President, PROF. W. S. CURRELL (Davidson College); Secretary and Treasurer, W. A. BLAIR (Winston); Executive Committee, in addition to the above named, DR. R. H. LEWIS (Kinetors) and P. P. CLAXTON (Asheville). Goethe's *Faust*, one of the Old English Poems, and Methods of Teaching English, are the subjects to be studied and reported on at the session of 1889. We greet with special pleasure this new organization and augur for it great success in awakening an interest for modern language work throughout the Old North State.

A reprint from the *Romania* (vol. xvii) by PRO RAJNA treats of Italian proper names which were derived from heroes of the Arthurian legends during the twelfth century. In a Latin document of 1122 appears an *Artusius* of Rovero, a form which must have been borrowed from the French minstrels, since NENNIUS gives only *Arturus*. Many other Arthurs are found in later writings to attest the popularity of the chief of the Round Table. Of the knights, Gawain (*Galvanus*) appears earliest in Italian charters, though he is soon followed by others, until in the thirteenth century there is hardly a noble family of Italy but

has drawn a favorite name from the tales of Celtic Britain. Hence PROF. RAJNA concludes that there was an earlier introduction of the Breton cycle into Italy than has generally been supposed. As is usual with this distinguished Romance scholar, the notes which accompany the text of his remarks furnish abundant and valuable material for the social and literary history of the times.—In the number 67 of the *Romania*, PROF. RAJNA avails himself of new material, finding the name *Artusius* in a charter of the year 1114 and *Walwanus* in a document of the year 1136.

By arrangement with the house of Hachette the English translation of 'Les Grands Écrivains Français' (MOD. LANG. NOTES iii, cols. 46 and 475) is undertaken by PROF. M. B. ANDERSON, already known in this field as the translator of HUGO's 'Shakespeare' (Chicago: A. C. McClurg & Co.). Three volumes of the American edition have already appeared: BOISSIER's 'Mme de Sévigné,' SOREL's 'Montesquieu' and CARO's 'George Sand.' It is no easy task to render in a foreign tongue the sentences of such masters of the French academic style, a style pregnant in its conciseness and thoroughly traditional; yet the translator has overcome many of the obstacles which confronted him. It is always a question whether, in translations, fidelity to the text should or should not interfere with idiomatic freedom of expression. PROF. ANDERSON has ventured to take but little liberty with the great names that have signed these essays and in consequence the English reader is ever conscious of the French original. In but few cases however does this likeness amount to an absolute Gallicism. A great improvement over the French edition is the detailed table of contents prefixed to each monograph, and in the volume on MONTESQUIEU a full index, which facilitates greatly its use by students of history and politics. Needless to say that, in common with all the publications of this house, the series is attractive in print and binding, superior in these respects to the Hachette edition, which it also exceeds in size by from thirty to fifty pages a volume.

As a popular introduction to the attractive study of the etymological meaning of words, Archbishop TRENCH's lectures 'On the Study

of Words' have never been surpassed; they have indeed never been equalled. This little book has removed the scales from many eyes, and to many minds imparted that new sense for the perception of the "fossil poetry, ethics and history" imbedded in words which before were regarded merely as "counters." The inherent interest of the subject has nowhere as here been adorned with graces of style that impart an almost idyllic character to the treatment. The writer's geniality of mind and heart pervades every page and steals into the very being of the reader, opening up new avenues of sympathy, new vistas of moral beauty; it also quickens admiration for the patient toil of research, and reveals a high standard for the application of the results of minute knowledge to the generous uses of all mankind. It would be of interest to know how many special students of language could trace to the influence of these pages some of those first impulses that help to determine the career of one's life. We are glad, therefore, to announce that the future usefulness of this well-known book is not to be hindered by reason of a lack of such corrections as the lapse of time has made necessary, for the Clarendon Press has just issued a corrected edition prepared by MR. A. L. MAYHEW. The reviser, at the cost of considerable labor, has removed erroneous etymologies, and in footnotes judiciously discussed difficult points and supplied references to recent authorities.

Under the general title of "Légendes Françaises," The Modern Language Publishing Company is bringing out in cheap form a series of French texts for school use, of which the following have already appeared: 'Robert le Diable,' 'Le bon roi Dagobert,' and 'Merlin l'Enchanteur,' all edited by B. MÉRAS. The distinctive feature of these texts is that two forms of a large number of the constructions, one correct, the other incorrect, are inserted in parentheses, the student being required to choose between the two. In every case he is aided by an appropriate reference to the editor's 'Syntaxe pratique de la langue française.' An appendix contains the forms of all the irregular verbs occurring in the text.

To their numerous other collections of French Plays Messrs. Henry Holt & Co. have

undertaken to add a new series entitled "French Plays for Girls," the first number of which is made up of 'Trois Comédies pour jeunes filles,' par Lemercier de Neuville. These plays are intended to be acted by the pupils, and are accompanied by full directions for their stage setting and other management. For such guidance, "on n'a pas toujours un comédien sous la main, et on hésite à l'introduire dans les pensions ou dans les couvents."

Messrs. Allyn & Bacon of Boston republish in larger type and every way attractive form Chardenal's excellent and well-known 'First French Course.' In addition to extreme clearness in the statement of rules and explanations, the superiority of Chardenal consisted in a genius for the accumulation of easy, fresh, abundant and sensible material for practice. A comparison of the new edition with the old reveals a few slight changes. A chapter on pronunciation has been prefixed, and a new series of extracts for translation introduced.

To the worker in no other department of language investigation are the results of research in Comparative Grammar of more service than to the advanced scholar in the modern European idioms; here he must constantly recognize the fact that he is keeping guard over only one end of a line of linguistic phenomena that often have their origin in the very beginnings of Indo-European speech. To trace the delicate threads of phonetic and morphological connection that bind existing products to the formative period of language, he has need at every step of his progress to avail himself of the labors of the comparative philologist, and it is with special pleasure, therefore, that we would call the attention of our readers to a translation into English of one of the most important works that have appeared on the subject of general grammar: 'Elements of the Comparative Grammar of the Indo-European Languages' by KARL BRUGMANN. Vol. I, Introduction and Phonology. Translated from the German by JOSEPH WRIGHT, PH. D. (B. Westermann & Co., 838 Broadway, N. Y. Price, \$5.00). Many of our modern language professors are of course familiar with this treatise in the original, but in its present dress it is made easy of access for a larger number of persons, and it is to be

hoped that earnest scholars on the specially linguistic side of the modern languages will not fail to broaden their views by a careful reading of those parts of it that bear upon their work. These are particularly the Greek, Italic and Germanic divisions. Every investigator of the forms and sounds of the modern idioms should keep it at his elbow as a constant companion for reference and consultation.

One of the most interesting developments connected with research in phonetics is the result that has followed in the application of phonetic principles to the elementary study of language. The legitimate outgrowth of scientific method has here been illustrated in its fullest sense by the establishment of a novel and efficacious factor in the practical acquisition of language. For the use of the phonetic method in learning elementary French, the late lamented FELIX FRANKE, in his 'Phrases de tous les jours,' opened up a new vista through the puzzling pedagogical material belonging to this subject; PAUL PASSY followed with 'Le français parlé,' in which the variety of topics was increased, clearness and exactness of the transcription improved, a methodical gradation of exercises presented with an insight which characterizes the labor of an experienced philosophical teacher. To these valuable helps, the instructor must now add 'Neufranzösische Formenlehre nach ihrem Lautstande dargestellt' von E. KOSCHWITZ (Oppeln, Eugen Franck's Buchhandlung), a small octavo brochure of thirty-four pages. This is a skeleton of French grammar built up according to a rigid system of phonetic transcription and admirably adapted, as a beginner's hand-book, for acquiring the fundamental principles of the grammar. The author modestly calls it a *Versuch* which has been made in response to the sentiment, "dass der fremdsprachliche Unterricht auf phonetischer Grundlage aufzubauen sei und erst von der Erkenntnis der gesprochenen Sprache zur Erlernung der geschriebenen Sprache und ihrer Orthographie fortzuschreiten habe." It contains simply the grammar forms with illustrations, but without extended exercises.

History is one of the most valuable aids to the study of the literature of a people; every great writer is in a measure the reflex of the

civilization of his country, and factors of this civilization must be sought for in the gradual intellectual development of his race. It is of interest to the student of French literature especially, that PROF. R. H. DABNEY, of Indiana University, has given us a small octavo volume of 297 pages on 'The Causes of the French Revolution,' which presents in a clear and forcible manner the trend of events, from the middle ages, that culminated in this, the most extraordinary moral upheaval in the annals of the Christian era. The author, after referring to the brilliant services of BLANC, MIGNET, MICHELET, CARLYLE, VON SYBEL and TAINE, shows that these writers have omitted certain "points of the gravest importance" in connection with this subject, and to supply this deficiency is the object of the present work. It is based on a series of lectures delivered, in 1886, before the faculty and students of Washington and Lee University (Lexington, Va.). To the early worker, particularly, in the fundamental activities of French literary production of the eighteenth century, this careful, comprehensive treatment of the French Revolution cannot fail to be valuable.

Evidence of the enterprise and intensive spirit of modern scholarship cannot be more clearly shown than in the numerous university publications that are springing up in our leading institutions. For all departments of language, the manifestation of this new life is particularly gratifying and deserves the recognition and support of every earnest worker. In one of these new Series, *Studies in Classical Philology*, published by Cornell University, we would call attention to No. II, 'Analogy, and the Scope of its Application in Language,' by BENJAMIN IDE WHEELER. The author has here classified in a lucid and succinct manner the typical phenomena of this powerful principle in human speech, and has given us a summary of results in the application of it to the "method of the modern science of language" which ought to be in the hands of every young student of linguistics. The experienced philologist will find in it nothing that is new, but an admirable presentation of the subject drawn from a mass of material that is not within reach of everyone. The special merit of the brochure consists in the emphasis given to the psycho-

logical factor in classifications; contrary to Paul's "stoffliche und formale Gruppen" (Principien, p. 85) which concern alone the results of analogy, the author insists on the proposition that "The only satisfactory basis of classification will be that which arranges the resultant forms according to the psychological activities which produce them" (p.7). To this excellent monograph of forty-three octavo pages, is added a useful selected bibliography, arranged chronologically, containing short characterizations of most of the works cited. Price, 30 cents.

The Clarendon Press has published 'A Concise Dictionary of Middle English from A. D. 1150 to 1580,' by A. L. MAYHEW and WALTER W. SKEAT. It might be supposed, from the title, that the unfinished dictionary by MÄTZNER and the deficient one by STRATMANN have now been superseded by a work that, though "concise" in its arrangement, is yet within reasonable limits a complete record of the vocabulary of Middle English literature. A moment's attention, however, to the editorial Preface is sufficient to make perfectly clear the scope and character of this new volume. It will be found that the editors have been content to combine into one whole the separate glossaries to eleven publications in the Clarendon Press Series; the glossaries, namely, of the three volumes of 'Specimens of Early English,' of three books of extracts from Chaucer, of two containing parts of Wyclif's Bible, of one containing part of Piers the Plowman, of Hampole's Psalter, and of The Tale of Gamelyn. This material, which represents the bulk of the volume, is further supplemented by forms and illustrations drawn from various other texts, dictionaries and glossaries. No claim is therefore put forth for completeness, but the adoption of certain principles of condensation has enabled the editors to bring within the compass of a handy volume a large and useful list of defined Middle English words. No student of Middle English will want to be without it, though it will occasion some vexation to find a considerable number of Chaucerian words omitted, even such as are recorded and defined in MÄTZNER—an

unwilling charge against editors that have adopted their "Main Words" from "the most typical forms and spellings of the period of Chaucer and Piers Plowman." It is of sufficient interest and importance to add, upon the authority of PROF. SKEAT's foot-note to the Preface, that MR. HENRY BRADLEY is preparing for the Clarendon Press "a new and thoroughly revised edition of Stratmann's Dictionary."

#### PERSONAL.

W. E. SIMONDS has been appointed Instructor in English at Cornell University. MR. SIMONDS graduated at Brown University in 1883. After teaching for two years in the Providence High School, he went to Germany in 1885 to pursue advanced work in English and related subjects. A semester at Berlin under SCHERER and ZUPITZA was followed by a two years' course at Strasburg in the departments of TEN BRINK, MARTIN and GRÖBER. In the spring of the present year MR. SIMONDS presented to the Faculty at Strasburg a dissertation on "Sir Thomas Wyatt and his Poems," which won for him the degree of Doctor of Philosophy. This dissertation is soon to appear in printed form.

GEORGE A. HENCH, Fellow in German at the Johns Hopkins University, is preparing a critical edition of the Old High German "Monsee Fragments." During the past summer MR. HENCH visited Vienna and Hanover, where the manuscript fragments are kept, and secured his own copy of the transmitted text. His edition will also comprise a grammatical treatise on the phonology, inflection and syntax of the text, and an exhaustive glossary.

A. W. LONG is now the Professor of English at Wofford College, Spartanburg, S. C. MR. LONG was graduated at the University of North Carolina (Chapel Hill) in 1885, performing during a part of his senior year the duties of Instructor in English. For the next two years he held the chair of History and English Literature at Trinity College, N. C., and then resigned the office, and spent a year in pursuing advanced courses in English at the John Hopkins University.

JAMES CUMMINGS began the academic year as Professor at the South Carolina Military Academy (Charleston); he was elected to this position last July. MR. CUMMINGS graduated with the first honors of his class at the University of Tennessee in 1880, and was promoted to the Master's degree by the same Institution in 1884. For the space of four years after graduation MR. CUMMINGS was a member of the Academic Board of the Kentucky Military Institute, having charge of the classes in English; and during the next three years pursued advanced courses in Literature and Philology (English, German and Romance) at the Johns Hopkins University. MR. CUMMINGS has been commissioned to write a 'History of Higher Education in Tennessee' for a series of Histories of State Education to be published by the U. S. Bureau of Education, and has the work already fairly begun.

DR. B. L. BOWEN was called at the beginning of the present academic year to the chair of French in Bowdoin College, Brunswick, Maine. MR. BOWEN is a graduate (1881) of the University of Rochester, where he held a Postgraduate Scholarship for the year following his graduation. In 1882-83, he taught modern languages in New Windsor College (Md.), after which he entered the department of Romance Languages in the Johns Hopkins University. Here he continued for three years, being employed a part of this time by the university to give instruction in French. In 1886 he went to Europe, where he remained more than a year attending lectures at the Collège de France and the University of Bonn and studying in Italy, Spain and Portugal. He afterwards (1887) returned to the Johns Hopkins, where he was employed as Assistant in French, and took the doctor's degree last June, having submitted a thesis entitled: "Contributions to Periphrasis in the Romance Languages."

DR. THOMAS McCABE has been appointed Instructor in French at the University of Michigan (Ann Arbor). After receiving his preliminary training in London, MR. McCABE attended lectures for several years at the Collège de France, and the Universities of Rome and Berlin. In 1884 he came to Amer-

ica and entered the department of Romance Languages in the Johns Hopkins University where he continued an uninterrupted course leading to his doctor's degree in June last. His thesis was on "The Morphology in Francesco Petrarca's Canzoniere, accompanied by a general introduction and a critical glossary." During his course at the Johns Hopkins MR. McCABE held a University Scholarship and afterward a Fellowship. The summer of 1887 was spent by him in Romance study at the University of Berlin, and a part of the summer of 1888, in connection with one of his former instructors, DR. TODD, at work in the manuscript department of the national Library at Paris.

FELIX E. SCHELLING for two years Instructor in English at the University of Pennsylvania, (cf. MOD. LANG. NOTES, vol. i, col. 257), has been elected Assistant Professor of English at the same Institution. PROFESSORS McELROY and SCHELLING have planned a three years' course in English, which begins with the Sophomore class and in which the Seminary method is to be introduced.

---

#### OBITUARY.

CHARLES POMEROY OTIS, Professor of Modern Languages in the Massachusetts Institute of Technology, died in Boston on November 17th, in the 48th year of his age. PROFESSOR OTIS was fitted for college at Phillips Exeter Academy and was graduated at Yale University in 1861. For several years he held there the position of Tutor, after which he went abroad and studied in Paris and Berlin for three years. On his return to America he received the degree of Ph. D. from his Alma Mater, and in 1873 was appointed to the professorship, made vacant by his untimely death. PROFESSOR OTIS was a hard and conscientious worker in the Germanic literature and language, the department of his special preference. He translated into English the Voyages of SAMUEL DE CHAMPLAIN (published by the Prince Society), prepared a text-book of Elementary German, and in addition to other literary labors edited SCHILLER'S "Lied von der Glocke" and GRIMM'S "Märchen," which are extensively used in our schools and colleges. He printed, moreover, an "Outline of Middle High-German Grammar." PROFESSOR OTIS was a member of the MODERN LANGUAGE ASSOCIATION OF AMERICA, and a zealous, enthusiastic promoter of all modern language interests.



## JOURNAL NOTICES.

**ANGLIA. VOL. XI. PARTS I AND II (combined).**—Napier, A., Altenglische Kleinigkeiten.—Koeppel, E., Die englischen Tasso-Übersetzungen des 16. Jahrhunderts. I. Aminta.—Wichmann, J., König Aelfred's angelsächsische Übertragung der psalmen.—Logemann, H., Anglo-Saxonica Minora.—Hupe, H., Zum handschriften-verhältniss und zur textkritik des Cursor Mundi.—Glöde, O., Cynwulf's Juliana und ihre quelle.—Dietz, F., Die Walderefragmente und die ursprüngliche gestalt der Waltersage.—Holthausen, F., Anglo-Saxonica.—Fischer, R., Zur sprache und autorschaft der mittelenglischen legenden St. Editha und Etheldrede.—Hohlfeld, A., Die altenglischen Kollektivmysterien, unter besonderer berücksichtigung des verhältnisses der York- und Towneley-spiele.—Bücheranzeigen.

**ZEITSCHRIFT FÜR ROMANISCHE PHILOLOGIE, 1887, XI. BAND. 4. HEFT.**—Tobler, A., Vermischte Beiträge zur franz. Grammatik.—Schwan, Ed., Zu den ältesten französischen Denkmälern.—Schuchardt, H., Romano-baskisches.—Beyer, A., Die Londoner Psalterhandschrift Arundel.—Vermischtes.—Appel, C., Zur Reihenfolge des Trionfi Petrarca's.—Meyer, W., Labialisierung von Gutturalen im Nordfranzös.—Hornig, A., Die Schicksale von *en*+*Kons.* und *an*+*Kons.* im Ostfranzösischen.—Schwan, E., Zur Flexion der Feminina der lat. III. Deklination im Altfranzösischen.—Wiese, B., Italienische Etymologien.—Ulrich, J., Romanische Etymologien.—Besprechungen.—Appel, C., W. Bernhard, Die Werke des Trobadors N'at de Mons.—Appel, C., A. Pakscher, Die Chronologie der Gedichte Petrarca's.—Tobler, A., F. Torraca, La materia dell' Arcadia del Sannazaro, studio.—Levy, E. und Tobler, A., Revue des langues romanes. T. XXX juill.-déc. 1886; t. XXXI. janv.-juin 1887.—Meyer, W., Studi di filologia romanza. fasc. 4. 1887.

**PHONETISCHE STUDIEN.**—II, III.—Vietor, W., in Marburg, Beiträge zur statistik der aussprache des schriftdeutschen.—Passy, Paul, in Neuilly-sur-Seine, Kurze darstellung des französischen lautsystems. (II, Das sprachgefüge).—Walter, Max, in Wiesbaden, Der anfangsunterricht im englischen auf lautlicher grundlage. (2. artikel: schluss).—Vietor, W., in Marburg, Beiträge zur statistik der schriftdeutschen II.—Primer, Sylvester, in Charleston, S. C., U. S. A., Charleston provincialisms.—Passy, Paul, in Neuilly-sur-Seine, Kurze darstellung des französischen lautsystems. (III, Proben: schluss).—Miscellen.—Trautmann, M., Kleine wissenschaftliche beiträge. I. Zur geschichte des zäpfchen-r im deutschen. II. Stimmhaftwerden stimmloser konsonanten im deutschen.—Engel, E. und Lohmeyer, E., Zur aussprache des griechischen.—Levéque, Ch., Des enclitiques en français.—Logeman, Willem S. und Passy, Paul, Remarks on Paul Passy's French Phonetics.—Engel, Eduard, Erwiderung an herrn Eduard Lohmeyer.—Kewitsch, Zum anfangsunterricht im lesen und schreiben.—Vietor, W., Aus Hellwags nachlass, I.—Levéque, Ch., Des enclitiques en français. (Schluss).—Feyerabend, K., Altgriechisches und neuhochdeutsches.—Rezensionen.—Kuhn, K.,

P. Passy. Le phonétisme au congrès philologique de Stockholm en 1886.—Lohmeyer, E., E. Engel, Die aussprache des griechischen.—Munch, W., Parow, W., Der vortrag von gedichten.—Ljunggren, Evald, R. Lenz, Zur physiologie und geschichte der palatalen.—Knigge, F., L. Morsbach, Über den ursprung der neungliichen schriftsprache.—Kewitsch, W. Münch, Die pflege der deutschen aussprache und der deklamation an den höheren schulen.—Passy, P., C. Eidam, Phonetik in der schule?—Dorr, F., A. Schröer, Wissenschaft und schule in ihrem verhältniss zu praktischen sprach-erlernung.

**LITERATURBLATT FÜR GERMANISCHE UND ROMANISCHE PHILOLOGIE, IX. JAHRG. NR. 4, APRIL, 1888.**—Bartsch, Die altdeutschen Handschriften der Universitätsbibliothek in Heidelberg (Behagel).—Snorra, Edda, Sturlusonar IIIz (Mogk).—Kauffmann, Der Vokalismus des Schwäbischen in der Mundart von Horb (Fischer).—Stehle, Orts-, Flur- und Waldnamen des Kreises Thann (Seiler).—Keck, Klassische deutsche Dichtungen VI. (Muncker).—Heilmann, Shylock und Nathan (Muncker).—Ritter, Mendelssohn und Lessing (Muncker).—Koertling, Grundriss der Geschichte der engl. Literatur (Pröscholdt).—Brunot, Grammaire historique de la langue française (Neumann).—Uchakoff, De franska konsonanterna (Vising).—Behrens, Beiträge zur Geschichte der franz. Sprache in England (Suchier).—Fritsche, Molière-Studien 2. Aufl. (Neumann).—Foth, Der franz. Unterricht auf dem Gymnasium (v. Sallwürk).—Raphael, Die Sprache der proverbialia quae dicuntur super natura feminarum (Meyer).—Morf, Drei bergellische Volkslieder (Gartner).—Bibliographie.—Literarische Mittheilungen, Personalmeldungen, etc.—Verzeichniss der germ., engl. und rom. Vorlesungen an deutschen Hochschulen Sommer, 1888. I.—Nr. 5, MAI.—Oxford Benedictinerregel, hrsg. von Sievers (Behagel).—Pfaff, Johann von Soest (Suchier).—Vetter, Der Spectator als Quelle der "Diskurse der Maler" (Weissenfels).—Litzmann, Schroeder und Gotter (Koch).—Meyer, Heinr., Kleine Schriften zur Kunst, hrsg. von Weizsäcker (Muncker).—Kern, Zustand und Gegenstand (v. Sallwürk).—Vietor, Einführung in das Studium der engl. Philologie (Schröer).—Steinbach, Der Einfluss des Christen die Troies auf die altengl. Literatur (Brand).—Dietz, Etym. Wörterbuch der roman. Sprachen 5. Ausg. (F. Neumann).—Scheler, Dictionnaire d'étymologie française, 3e éd. (F. Neumann).—Thls, Die deutsch-franz. Sprachgrenze in Lothringen; Ders., Die deutsch-franz. Sprachgrenze im Elsass (L. Neumann).—Boucherie, Le roman de Galerent par le trouvère Renaud (Mussafia).—Büchner, Das afrz. Lothringer-Epos (Schwan).—Schneggans, Lautentwicklung des sicilianischen Dialekts (Meyer).—Gerland, Die Basken und die Iberer (Schuchardt).—Bibliographie.—Literarische Mittheilungen, Personalmeldungen, etc.—Verzeichniss der germ., engl. und rom. Vorlesungen an deutschen Hochschulen Sommer, 1888. II.—Foth, Berichtigung.

# INDEX TO VOLUME III., 1888.

<p><b>Adams, H. B., Seminary Libraries and University Extension</b>..... 81</p> <p><b>Aelfric's, Strong Verbs in—Judith</b>..... 7-8</p> <p>— Strong Verbs in—<i>Saints I.</i>..... 89-93</p> <p>— “ “ “ <i>II.</i>..... 128-131</p> <p><b>Alexiuslegende, Die Romanhafte Richtung der—in altfranzösischen und Mittelhochdeutschen Gedichten I.</b>..... 124-128</p> <p>— “ “ <i>II.</i>..... 154-164</p> <p>— Das Verhältniss der Französischen von Herz herausgegebenen zu ihren lateinischen Quellen. (See Schneegans.)..... 248-250</p> <p><b>Alliot, Mme. L., Contes et Nouvelles, Suivis de Conversations; d'exercices de grammaire; de Notes facilitant la traduction</b>..... 23</p> <p><b>Altatalanische, Zwei—Rechtsformulare</b>..... 175</p> <p><b>Altfranzösischen, Die Romanhafte Richtung der Alexiuslegende in—und Mittelhochdeutschen Gedichten I.</b>..... 124-128</p> <p>— “ “ <i>II.</i>..... 154-164</p> <p><b>American Notes and Queries</b>..... 235-236</p> <p><b>Amherst, Summer School of Languages</b>..... 262</p> <p><b>Anderson, M. B., Victor Hugo's 'Shakspeare'</b>..... 237</p> <p>— “ “..... 263</p> <p><b>Andresen: Sprachgebrauch und Sprachrichtigkeit im Deutschen</b>..... 203</p> <p><b>Anglo-Saxon Grammar</b>..... 81-82</p> <p>— <i>cumbol.</i>..... 6-7</p> <p>— <i>mittan, mitting.</i>..... 7</p> <p>— <i>básmian and wriásen.</i>..... 37</p> <p>— <i>burh, byrig.</i>..... 176-177</p> <p>— Gospels..... 239</p> <p><b>Appel, Carl, Vom Descort. (See Warren)</b>..... 145</p> <p><b>Armstrong, Joseph L., Personal</b>..... 83</p> <p><b>Arthurian legends, Italian proper names in.</b>..... 263</p> <p><b>Atestar, Spanish</b>..... 234</p> <p><b>Balg, G. H., A Comparative Glossary of the Gothic Language. (See von Jagemann)</b>..... 102-104</p> <p><b>Balzac: Eugénie Grandet. (See Warren)</b>..... 109</p> <p><b>Bartsch's, Corrections—Glossary. (La Langue et la Littérature Françaises: Paris, 1887.)</b>..... 177</p> <p><b>Bartsch, Dr. Karl, Obituary</b>..... 111</p> <p><b>Básmian, The Anglo-Saxon—and wriásen.</b>..... 37</p> <p><b>Becker, Sarah Cary, and Federico Mora, Spanish Idioms with their English Equivalents, embracing nearly ten thousand Phrases (See Lang)</b>..... 72-75</p> <p>— “ “ <i>II.</i>..... 98-1</p> <p><b>Behrens, Dr. D., Grammatikalische und lexikalische arbeiter über die lebenden Mundarten der langue d'Oc und der langue d'Oïl</b>..... 81</p> <p><b>Bell, A. M., World-English</b>..... 206-207</p> <p><b>'B:owulf,' A Passage of.</b>..... 97</p> <p><b>Berahardt, W., Die Werke des Troubadours N' At de Mons. (See Warren)</b>..... 54</p> <p><b>Bief.</b>..... 85-89</p> <p><b>Bielshowsky, Albert, Die Urbilder zu Hermann und Dorothea</b>..... 23</p> <p><b>Blackwell, J. S., Manual of German Prefixes and Suffixes</b>..... 203</p> <p><b>Bladé, M. J. F., Contes populaires de la Gascogne. (See Warren)</b>..... 25</p> <p><b>Blouët, Paul, Printer of French Composition</b>..... 146</p> <p><b>Bowen, B. L., Corrections to Whitney's French Vocabularies</b>..... 41-42</p> <p>— Personal..... 267</p> <p><b>Brandt, H. C. G., A. Socin: Schriftsprache und Dialekte in Deutschen nach Zeugnissen alter und neuer Zeit</b>..... 140-141</p>	<p><b>Brandt, H. C. G., F. Kluge: Von Luther bis Lessing</b>..... 141</p> <p><b>Breddin, Gustav, Beispielsammlung zur Einführung in das Studium des neuffranzösischen</b>..... 22</p> <p><b>Bright, J. W., Scott's Marmion</b>..... 24</p> <p>— <i>Paradise Lost, Book I and II.</i>..... 24</p> <p>— A. H. Welsh: English Master-piece Course..... 24-25</p> <p>— The Anglo-Saxon <i>básmian</i> and <i>wriásen.</i>..... 37</p> <p>— Thraf-Caik..... 69-70</p> <p>— Max Müller: Biographies of Words..... 80-81</p> <p>— Sievers-Cook: Anglo-Saxon Grammar..... 81-82</p> <p>— Huffcut: English in the Preparatory Schools..... 83</p> <p>— Jordan: Science Sketches..... 110</p> <p>— Victor: Einführung in das Studium der Englischen Philologie mit Rücksicht auf die Anforderungen der Praxis..... 206</p> <p>— Bell: World-English..... 206-207</p> <p>— The Verb <i>to fell.</i>..... 219</p> <p>— Hunt: Cædmon's Exodus and Daniel..... 227-228</p> <p>— 'American Notes and Queries,'..... 235-236</p> <p>— George: Wordsworth's 'Prelude or Growth of a Poet's Mind.'..... 236</p> <p>— Cook: The Phonological Investigation of Old English, etc..... 236-237</p> <p>— Doriot: Beginners in German..... 237</p> <p>— Personal..... 239</p> <p>— Trench: on the Study of Words..... 263-264</p> <p>— Mayhew and Skeat: Concise Dictionary of Middle English from A. D. 1150 to 1580..... 266</p> <p><b>ten Brink, Prof., Personal</b>..... 27</p> <p><b>Brinton, D. G., A Review of the Data for the Study of the Prehistoric Chronology of America</b>..... 22</p> <p><b>Browne, Wm. H., Grammars and Vocabularies of Volapük</b>..... 75-77</p> <p>— <b>Randolph: Fifty Years of English Song</b>..... 107-108</p> <p>— Correspondence: Derides..... 235</p> <p><b>Brunot, M., Grammaire historique de la langue française. (See Warren)</b>..... 25</p> <p><b>Buchheim, C. A., Life of Frederick the Great</b>..... 204</p> <p><b>Burh, Byrig (Anglo-Saxon)</b>..... 176-177</p> <p><b>Cædmon's Exodus and Daniel</b>..... 227-228</p> <p><b>Canada, Origin of the Name. (See Elliott)</b>..... 164-173</p> <p><b>Carlyle</b>..... 113-119</p> <p><b>Carpenter, Wm. H., A Fragment of Old Icelandic.</b>..... 59-62</p> <p><b>Carruth, W. H., Collar-Eysenbach: Graded German Lessons</b>..... 197-199</p> <p>— Personal..... 238</p> <p>— Castiglione's 'Cortegiano'..... 262</p> <p><b>Chabaneau, C., Origine et Etablissement de l'Académie des Jeux Floraux de Toulouse; Biographie des Troubadours; Sur la Langue romane ou le provençal. (See Warren)</b>..... 25</p> <p>— <b>Vie de Saint George, poëme provençal. (See Warren)</b>..... 54</p> <p><b>Chamberlin, J. H., The Genesis of Literature. (See Warren)</b>..... 110</p> <p><b>Charlin's 'First Step'</b>..... 146</p> <p><b>Chauveau, Pierre, Fr. d'éric Ozanam, Sa Vie et Ses Oeuvres. (See Grandgent)</b>..... 20-21</p> <p><b>Chronology, A Review of the Data for the Study of the Prehistoric—of America</b>..... 22</p> <p><b>Cl, Gl &gt; Tl, Dl in English Pronunciation. (See Schmidt)</b>..... 63-65</p> <p>— “ “..... 96</p> <p><b>Cl'fat, L., La Chanson de Roland. (See Fontaine).</b>..... 12</p> <p>— <b>Collections de reproductions photolithographiques intégrales de manuscrits latins, français et provençaux</b>..... 237</p> <p><b>Coffre</b>..... 187-188</p>
---	---

INDEX TO VOLUME III., 1888.

Colbeck, C., The Teaching of Modern Languages in Theory and Practice. (See Joynes).....	9-11	Elliott, A. Marshall, Decurtins: R'toromanische Chrestomathie.....	23
Collar, Wm. C., Graded German Lessons. (See Carruth).....	197-199	— "Science," Dec. 1887.....	53
Contes et Nouvelles.....	23	— Phonetic Section of M. L. Association.....	54-55
Convention, Sixth Annual of the Mod. Lang. Association.....	262	— Adams; Seminary Libraries and University Extension.....	81
Cook, A. S., Notes on Old English Words. ( <i>Cumbol, Mittan, Mitting</i> ).....	6-7	— Behrens; Grammatikalische und lexikalische Arbeiten über die lebenden Mundarten der langue d'Oc und der langue d'Oil.....	81
— Personals.....	27, 111	— Dante Society.....	82
— Skcat, Rev. Walter W., The Gospel according to Saint Matthew in Anglo-Saxon, Northumbrian, and Old Mercian Versions.....	137-139	— Fritsche; Molièrestudien.....	82
— Errata in the Sievers-Cook Old English Grammar.....	187	— Louisiana Journal of Education, Vol. IX, No. 8.....	108
— Sievers—Anglo-Saxon Grammar.....	81-82	— Dial, March, 1888.....	108
— English Rimes.....	209-213	— Open Court, March 15, 1888.....	108
— The Phonological Investigation of Old English, Illustrated by a Series of Fifty Problems.....	236-237	— Lodeman; Place and Function of the Normal School.....	108
Correspondence.....	42, 68, 69, 97, 143-144, 202, 234-235	— Johnson; Schiller's Ballads.....	108
Corson, Hiram, Correspondence. A Passage of 'Béowulf'.....	97	— South Carolina University.....	110
Cosquin, M. E., Contes populaires de la Lorraine. (See Warren).....	25	— Horning; Die altfranzösischen Grendzdialekte zwischen Metz und Belfort.....	144
Crockett, E. J., Lay of the Bell.....	204	— Anderson; Victor Hugo's 'Shakespeare'.....	229-232
Cumbol.....	6-7	— Renan; History of the People of Israel till the time of King David.....	237
Cummings, James, Personal.....	207	— "Les Grands Écrivains fran ais".....	238
Curme, G. O., Amherst Summer School of Languages.....	262	— Poesie di Settecento Autori intorno a Dante Allighieri.....	238
— Lamartine's Méditations.....	22	— German Mod. Lang. Association.....	237-238
Cutler, N. W., The Song of the Bell.....	204	— The Writer.....	262-263
<b>Daniel</b> , Cædmon's Exodus and—.....	227-228	— Mod. Lang. Association of North Carolina.....	263
Danish, Old, The Study of.....	57-58	— Sixth Annual Convention of the Mod. Lang. Association of America.....	262
— The Personal Pronoun in the 'Tobiae Komædie'.....	123-124	— Wheeler, B. J.; Analogy and the Scope of its application in language.....	265-266
— Pronouns in the Old—'Tobiae Komædie'.....	219-221	— Otis's Obituary.....	267
Dante, Life of.....	26	— Dabney; Causes of the French Revolution.....	265
— Rossetti's '—and His Circle'.....	26-27	— Application of Phonetic Principles to the elementary study language.....	265
— Society.....	82	— Brugmann; Comparative Grammar.....	264-265
Dantesca, Osservazioni su alcuni passaggi della Divina Commedia.....	119-123	— English, The Phonological Investigation of Old— Illustrated by a Series of Fifty Problems.....	236-237
Davidson, Thomas, Correspondence.....	69	— Master-Piece Course.....	24-25
Dawson, A. C., Personal.....	27	— Practical Lessons in the use of.....	207
Decurtins, Dr. C., R'toromanische Chrestomathie, Derides.....	23	— In the Preparatory Schools.....	83
Descort, Vom.....	145	— Fifty Years of—Song.....	107-108
Deutsche Dichtung.....	108	— World.....	206-207
Deutsche Rundschau.....	203	— Concise Dictionary of Middle English from A. D. 1150 to 1380.....	266
Deutschen, Schriftsprache und Dialekte im—nach Zeugnissen alter und neuer Zeit.....	140-141	— Language, The Origins of the.....	70-72
Deutschen, Sprachgebrauch und Sprachrichtigkeit im.....	203	— Writers (See Garnett).....	190-194
Deutschen, Zeitschrift für den—Unterricht.....	109	— Rimes.....	209-213
Deutschland, Das Litterarische.....	108	Englischen, Einf hrung in das Studium der—Philologie mit Rücksicht auf die anforderungen der Praxis.....	206
Dial, March, 1888.....	108	— " ".....	253-254
Dialects, East French.....	229-232	Exodus, Cædmon's and Daniel.....	227-228
Dictionary, English-German.....	204	Eysenbach, Wm., Graded German Lessons. (See Carruth).....	197-199
Dictionary, Etymological.....	204-205	<b>Faust</b> .....	26
Diez, Friedr., Etymologisches Wörterbuch der Romanischen Sprachen. (See Sheldon).....	200	Fell (To) The Verb.....	219
Divina Commedia, Osservazioni su alcuni passaggi della.....	119-123	Folk-Lore, American—Society.....	55
Dodge, Daniel Kilham, On a Verse in the Old Norse "Höfudlausn".....	8-9	— Journal of American.....	237
— The Study of Old Danish.....	57-58	Fontaine, C., Historiettes Modernes.....	22
— The Personal Pronoun in the Old Danish 'Tobiae Komædie'.....	123-124	Fontaine, J. A., Cl dat, L.; La Chanson de Roland.....	12
— Correspondence.....	143-144	— Treis, Dr. Karl; Die Formalitäten des Ritter-schlags.....	104-105
— The Pronouns in the Old Danish 'Tobiae Komædie'.....	219-221	Fortier, Alcée, Quatre grands poëtes du 19e Siècle. (See Du Four).....	47-48
Doriot, S., Beginners in German.....	237	Fran ais, Les Grands Écrivains.....	23-24
Du Four, A., Alcée Fortier; Quatre Grands poëtes du 19e Siècle.....	47-48	— La Syntaxe Pratique de la langue.....	205-206
<b>Edge</b> , Albert E., Scandinavian Studies in the United States.....	66-68	— Grammaire historique de la langue.....	25
Elliott, A. Marshall, Origin of the Name 'Canada'.....	164-173	Frankfurter Neuphilologischen Beiträge.....	52-53
— Phonetic Section of Mod. Lang. Association.....	107	Frederick the Great, Life of.....	294
— Curme; Lamartine's 'Méditations'.....	22	French, The F in—Soif, Bief, Moeuf, etc.....	85-89
— Fontaine, C.; 'Historiettes Modernes'.....	22	— Origin of the suffix -re in—Ordre, Coffre, Pampre, etc.....	187-188
— Brinton; A Review of the Data for the Study of the Prehistoric Chronology of America.....	22	— Whitney's Practical.....	22
— Romans Choisis.....	22-23, 83	— Composition, Primer of.....	146
— Bichshowsky; Die Urbilder zu Hermann und Dorothea.....	23	— First Step.....	146
		— Etymology.....	22
		— Professors, Convention of.....	144
		— Old, The—Manuscripts of York Minster Library (See Spencer).....	244-248
		Fritsche, F., Hermann; Molièrestudien; Ein Namenbuch zu Molière's Werken.....	82

INDEX TO VOLUME III., 1888.

Fruit, J. P., The Evolution of Figures of Speech.. 251-253

**Garner, Samuel**, The Gerundial Construction in the Romanic Languages III. .... 93-96  
 — " " IV. .... 132-135  
 — " " V. .... 213-219

**Garnett, James M., Henry Morley: English Writers**..... 190-194

Gascogne, Contes populaires de la..... 25  
 George, Saint, Vie de—; Po me provençal..... 54

Gerber, Adolph, Modern Languages in the University of France I..... 1-5  
 — " " II..... 33-37

German, Graded—Lessons..... 197-199

—Complete—Grammar for High Schools and Colleges..... 200-202  
 —Grammar..... 223-225  
 —Complete—Grammar..... 232-234  
 —Prefixes and Suffixes, Manual of..... 203  
 —Middle High—Primer..... 203-204  
 —Reader..... 203  
 —"Sally in our alley" and a—Student Song (See Schmidt-Wartenberg)..... 173-174  
 —Beginners in..... 237

Gildersleeve, B. L., Note on "Phosphorus Hollunder,"..... 22

Goebel, Julius, Ferdinand Wrede: Ueber die Sprache der Wandalen..... 50-51  
 —Personal..... 110  
 —Karl Goedeke: Grundriss zur Geschichte der deutschen Dichtung aus den Quellen..... 200  
 —Zeitschrift für Vergleichende Literaturgeschichte und Renaissance Litteratur..... 25  
 —Puls: Wie Georg Brandes deutsche Literaturgeschichte schreibt..... 108-109  
 —Deutsche Dichtung..... 108  
 —Hinrichsen: Das literarische Deutschland..... 108  
 —Hildebrand-Lyon: Zeitschrift für den deutschen Unterricht..... 109  
 —Grimm: Deutsche Rundschau..... 203  
 —Andresen: Sprachgebrauch und Sprachrichtigkeit im Deutschen..... 203  
 —Wenckebach: German Reader..... 203  
 —Blackwell: Manual of German Prefixes and Suffixes..... 203  
 —Wright: Middle H. G. Primer..... 203-204  
 —Buchheim: Life of Frederick the Great..... 204  
 —Cutter: The Song of the Bell..... 204  
 —Crockett: Lay of the Bell..... 204  
 —Hoppe: Englisch-Deutsches Supplement-Lexicon als Ergänzung zu allen bis jetzt erschienenen Wörterbüchern..... 204  
 —Kluge: Etymologisches Wörterbuch..... 204-205

Goedeke, Karl: Grundriss zur Geschichte Manual der deutschen Dichtung aus den Quellen. (See Goebel)..... 200

George, A. J., Wordsworth's 'Prelude or Growth of a Poet's Mind'..... 236

Goethe Gesellschaft..... 26

Gothic, A Comparative Glossary of the—Language..... 102-104

Graal, Santo, A Historia dos Cavalleiros da Mesa Redonda e da Demanda do..... 25

Grandet, Eugénie..... 109

Grandet, Chas. H., Pierre Chauveau: Frédéric Ozanam, Sa Vie et Ses Oeuvres..... 20-21  
 —Sheldon, Phonetic Compensations..... 177-187

Graziella, Lamartine's..... 83

Grimm, J. S., Personal..... 83

Grimm, Herman, Deutsche Rundschau..... 203

Grunow, Wilhelm, Was dünkt euch um Heine? (See Mahrenholtz)..... 225-227

Gummere, Francis B., Personal..... 27

**Hall, J. L.**, Personal..... 238

Hart, J. M., Macaulay and Carlyle..... 113-119

Heine's Buch der Lieder..... 203  
 —Was dünkt euch um..... 225-227

Hench, G. A., Personal..... 266

Hermann und Dorothea, Die Urbilder zu..... 23

Hildebrand, R. and Otto Lyon, Zeitschrift für den deutschen Unterricht..... 109

Hinrichsen, Adolf, Das Litterarische Deutschland. Historiettes Modernes..... 102  
 "Höfudlausn,"..... 8-9  
 Hoppe, Dr. A., English-German Dictionary..... 9

Horning, Dr. Adolf, Die ostfranzösischen Grendz-dialekte zwischen Metz und Belfort. (See Elliott)..... 229-232

Howells, W. D., Modern Italian Poets. (See Warren)..... 24

Hubbard, F. G., Personal..... 238

Huffon, Ernest W., English in the Preparatory Schools..... 83

Hugo, Victor, Shakspeare..... 237

Hunt, Th. W., Personal..... 27  
 —Cædmon's Exodus and Daniel. (See Bright).... 227-228

Hyde, Mary E., Practical Lessons in the use of English..... 207

**Icelandic**, A Fragment of Old..... 59-62

Ingraham, A., Correspondence: 'As She Is Spoke,' Italia, L'..... 235  
 22

Italian Grammar, A Manual of—With Comparative Tables and Historical Remarks..... 53

Italian, Modern—Poets..... 24

**v. Jagemann, H. C. G., Jean Roemer: The Origins of the English Language**..... 70-72  
 —G. H. Balg: A Comparative Glossary of the Gothic Language..... 102-104

Jeux Floraux de Toulouse, Origine et Etablissement de l'Academie des—; Biographie des Troubadours; Sur la langue romane ou le provençal..... 25

Johnson, Henry, Schiller's Ballads..... 110

Jordan, D. S., Science Sketches..... 110

Joynes, Edw. S., Colbeck, C.: The Teaching of Modern Languages in Theory and Practice... 9-11  
 —Noch Einmal Meissner, I..... 13-14  
 — " " II..... 42-44  
 —Audi Alteram Partem..... 45-47  
 —Woodward, F. W.: English in the Schools..... 97-98  
 —Reply to Dr. Schilling (Audi Alteram Partem).. 45-47  
 —Yeld, Rev. Charles: Florian's Fables..... 139-140  
 —Beljame and Bossert: 'Common French' Words..... 146  
 —Oger: 'Le Philosophe sans le savoir'..... 147  
 —Charlin's 'First Step'..... 146  
 —Blouet's 'Primer of French Composition'..... 146  
 —German Grammar for Schools and Colleges, based on the Public School German Grammar of A. L. Meissner. (See Schilling)..... 223-225

Journal of Education, Louisiana, Vol. IX, No. 8..... 108

Journal Notices..... 55-56, 110-112, 167-168, 223-224, 295-296, 415-416, 535-536.

Judith, Strong Verbs in Aelfric's..... 7-8

**Karsten, Gustaf**, The F in French Soif, Bief, mocuf, etc..... 85-89

—Dantesca. Osservazioni su Alcuni passaggi della Divina Commedia..... 119-123  
 —The Origin of the suffix *-re* in French, Ordre, Coffre, Pampre, etc..... 187-188  
 —The Study of Romance Philology..... 194-197  
 —Phonetic Section of Mod. Lang. Association... 106-107  
 —The Third Annual Neuphilologentag..... 241-244

Kent, Charles W., The Anglo-Saxon *burh*, *byrig*..... 176-177  
 —Personal..... 238

Kluge, F., Von Luther bis Lessing. (See Brandt).  
 —Personal..... 141  
 —Etymologisches Wörterbuch..... 204-205

Krüger, Gustav, Neuphilologische Essays. (See Schmidt-Wartenberg)..... 16-20

**Lamartine's Graziella**. (See Warren)..... 83  
 —Méditations..... 22

Lang, Andrew, Histoires ou Contes du Temps Passé avec des Moralit z. (See Warren)..... 205

Lang, H. R., Becker-Mora: Spanish Idioms with their English Equivalents, embracing nearly ten thousand Phrases, I..... 72-75  
 — " " II..... 98-102  
 —Personal..... 110-111  
 —Correspondence: Spanish *alestar*..... 234-235  
 —Michaelis, H.: Novo Dicionario da lingua Portugueza-alemã..... 255-258

Lange, Franz, Freytag's Die Journalisten, Lustspiel in vier Akten. (See Super)..... 105-106

Learned, M. D., W. C. Sawyer: Complete German Manual for High Schools and Colleges..... 200-202

Lessing, Von Luther bis..... 141

Lieder, Buch der..... 203

INDEX TO VOLUME III., 1888.

Literary Composition, Matter and Manner in.... 29-33  
 Litteratur, Zeitschrift für Vergleichende Litteraturgeschichte und Renaissance ..... 25  
 — Wie Georg Brandes deutsche Litteraturgeschichte schreibt ..... 108-109  
 Literature, The Genesis of..... 110  
 — A History of Elizabethan..... 141-142  
 — The Seminary System in teaching Foreign— 149-154  
 — Italian—in Bavaria..... 141-152  
 — Littleton, Jesse T., Personal..... 111  
 Lodeman, A., Schröer, M. M. Arnold. Wissenschaft und Schule in ihrem Verhältnisse zur praktischen Spracherlernung..... 21  
 — Place and Function of the Normal School..... 108  
 — Preyer: Naturforschung und Schule..... 261-262  
 Long, A. W., Personal..... 266  
 Lorraine, Contes populaires de la..... 25  
 Lorentz, Alfred, Die erste Person Pluralis des Verbums im Altfranzösischen. (See Schmidt-Wartenberg)..... 51-52  
 Lotheissen, Ferdinand, Obituary..... 111  
 Lumière, M., Collections de reproductions photographique intégrales de Manuscrits latins, fran aise et provençaux..... 237  
 Luther, Von—bis Lessing..... 141  
 — Untersuchungen über den Satzbau..... 142-143  
 Lyon, Otto, R. Hildebrand and—, Zeitschrift für den deutschen Unterricht..... 109  
  
**McCabe, T.**, Modern Languages at Cambridge University, England..... 37-38  
 — The Use of the Feminine in the Romance Languages to express an indefinite neuter..... 135-137  
 — French Professors, Convention of..... 144  
 — Personal..... 267  
 McClumpha, C. F., Personal..... 238  
 McElroy, Jno. G. R., Matter and Manner in Literary Composition..... 29-33  
 Mahrenholtz, Dr. R., Xanthippus: Was dünkt euch um Heine?..... 225-227  
 Marcou, P. B., A. Tobler: Die Berliner Handschrift des Decameron..... 80  
 — Ueber Strophen und Vers Enjambement im altfranzösischen..... 110  
 Marmion, Scott's..... 24  
 Massie, Rodes, Personal..... 27  
 Mayhew, A. L., and Walter Skeat, Concise Dictionary of Middle English from A. D. 1150 to 1580..... 266  
 'M.'itations, Lamartine's..... 22  
 Meissner—Joynes, Noch Einmal, I..... 13-14  
 — II..... 42-44  
 — German Grammar for Schools and Colleges, based on the Public School German Grammar of A. L..... 223-225  
 Macaulay..... 113-119  
 Méras, B., La Syntaxe Pratique de la langue française. (See Warren)..... 205-206  
 — Notre Dame de Paris. (See Warren)..... 206  
 Mérovingiens, Récits des Temps..... 109; 145-146  
 Michaelis, H., Novo Dicionario da lingua portugueza e allemã. (See Lang)..... 255-258  
 Mittan..... 6-7  
 Mittelhochdeutschen, Die Romanhafte Richtung der Alexiuslegende in altfranzösischen und— Gedichten, I..... 124-128  
 — II..... 154-164  
 Mitting..... 6-7  
 Modern Languages at Cambridge University, England..... 37-38  
 — Professorships in Germany..... 234  
 — In the University of France, I..... 1-5  
 — II..... 33-37  
 — Colbeck, C., The Teaching of—in Theory and Practice..... 9-11  
 Modern Language, The Fifth Annual Convention of the— Association of America..... 38-41  
 — Association, Sixth Annual Convention of..... 262  
 — Association of North Carolina..... 263  
 — Convention of the— Association of Ontario..... 41  
 Moenif..... 85-89  
 Moli' restudien..... 82  
 Monk, Should a Poet be a Philologist?..... 235

Montague, W. L., A Manual of Italian Grammar, with Comparative Tables and Historical Remarks..... 53  
 Mons, N'At de, Die Werke des Troubadours..... 54  
 Morrow, Miss A. L., Personal..... 111  
 Morley, Henry, English Writers. (See Garnett)..... 190-194  
 Mora, Federico, S. C. Becker and— Spanish Idioms with their English Equivalents, embracing nearly ten thousand Phrases. (See Lang) I. 72-75  
 — II. 98-102  
 Mors. Apropos of Les Trois—et Trois Vis. (See Todd)..... 58-59  
 Müller, Max, Biographies of Words..... 80-81  
 Mundarten, Grammatikalische und lexikalische Arbeiten über die lebenden—der langue d Oc und der langue d'Oïl..... 81  
  
**Naturforschung und Schule**..... 261-262  
 Neuphilologentag, The Third Annual..... 241-244  
 Nisard, D siré, Obituary..... 147  
 — And the History of Literature..... 188-190  
 Normal School, Place and Function of..... 108  
 Norse, Old, On a Verse in the—"H. fudlausn."... 8-9  
 Novati, F., un Nuovo ed un Vecchio Frammento del Tristan di Tommaso. (See Warren).... 259-261  
  
**O'Connor, Bernard F.**, Personal..... 147  
 Odin, A., Phonologie des patois du Canton de Vaud. (See Strzinger)..... 221-223  
 Oger, Victor, Sedaine's "Le Philosophe sans le Savoir"..... 147  
 Ohly, C. H., Personal..... 147  
 Old French, An Introduction to..... 144-145  
 Open Court, March 15..... 103  
 Ordre..... 187-188  
 Otis, C. P., Obituary..... 267  
 Otto, Richard, Zwei altcatalanische Rechtsformulare..... 175  
 — Correspondence: Mod. Lang. Professorships in Germany..... 234  
  
**Paget, F. V.**, Personal..... 83  
 Pampre..... 187-188  
 Paradise Lost..... 24  
 Paris, Gaston, Ulrich, Jacob: Merlin, roman en prose du XIIIe Siècle. (See Warren)..... 77-79  
 Paris, Notre Dame de..... 206  
 Payne, William Morton, Correspondence..... 42  
 Pearson, Dr. W. L., Personal..... 111  
 Penn, H. C., Personal..... 27  
 Pettitau, G., Balzac: Eugénie Grandet. (See Warren)..... 109  
 Philosophie, Le, sans le Savoir..... 147  
 Phonetic Compensations..... 177-187  
 Phonetic Section of Mod. Lang. Association.. 54-55. 106-107  
 Phosphorus Hollunder, Note on..... 22  
 Portuguese, Novo Dicionario da lingua allemã—Preyer, W. B., Naturforschung und Schule. (See Lodeman)..... 261-262  
 Price, W. B., 'Choix de Contes de Daudet'..... 262  
 — Personal..... 238  
 Proven al, Vie de Saint George, po me..... 54  
 Provenzalischen, Die—Dichterinnen..... 202-204  
 Puls, Dr., Wie Georg Brandes deutsche Litteraturgeschichte schreibt..... 108  
  
**Quijote**, Don, A traditionally mistranslated passage in. (See Todd)..... 174  
  
**Rajna, Pio**, Osservazioni Sull' alba del Cod. Regina 1462..... 15-16  
 — Un' Iscrizione Nepesina, del 1131. (See Warren)..... 15-16  
 — Pio, Italian proper names in Arthurianlegends Randolph, Henry F., Fifty Years of English Song. 107-108  
 Rätoromanische Chrestomathie..... 23  
 Redonda, Mesa, A Historia des Cavalleiros da— da Demanda do Santo Graal..... 25  
 v. Reinhardtstoetter, C., A Historia dos Cavalleiros da Mesa Redonda e da Demanda do Santo Graal. (See Warren)..... 25  
 — Italian Literature in Bavaria. (See Warren)..... 141-142  
 Renan, Ernest, History of the People of Israel till the time of King David..... 237  
 Ripley, A. L., Goethe Gesellschaft..... 26



INDEX TO VOLUME III., 1888.

Warren, F. M., C. v. Reinhardstoettner: Italian Literature in Bavaria.....	141-142	Warren, F. M., Price: <i>Choix de Contes de Daudet</i> .....	161
— A <i>Historia dos Cavalleiros da Mesa Redonda e da Demanda do Santo Graal</i> .....	25	— <i>Super: Souvestre's 'Confessions d'un Ouvrier.'</i> .....	262
— D. sir: Nisard and the History of Literature.....	188-190	Welch, A. H., <i>English Master-Piece Course</i> .....	24-25
— “ “ “ “ <i>Obituary</i> .....	147	Wells, Benj. W., <i>Strong Verbs in Aelfric's Judith</i> .....	7-8
— ‘Les Grands Écrivains Français.’.....	23-24	— <i>Personal</i> .....	27
— W. D. Howells: <i>Modern Italian Poets</i> .....	24	— <i>Sigfried-Arminius</i> .....	62-63
— C. Chabaneau: <i>Origine et Etablissement de l'Académie des Jeux Floraux de Toulouse; Biographie des Troubadours; Sur la langue romane ou le provençal</i> .....	25	— <i>Strong Verbs in Aelfric's Saints, I</i> .....	80-93
— J. Sandeau: <i>Mlle. de la Seiglière</i> .....	25	— “ “ “ “ <i>II</i> .....	128-131
— Prizes offered at Annual Session of the French Academy.....	25	Wenckebach, Carla, <i>German Reader</i> .....	203
— W. Bernhardt: <i>Die Werke des Troubadours N'At de Mons</i> .....	54	Weymouth, Dr. R. F., <i>Personal</i> .....	27
— Chabaneau: <i>Vie de Saint George, poëme provençal</i> .....	54	White, Greenough, <i>Personal</i> .....	147
— Lamartine's ‘ <i>Graziella</i> .’.....	83	White, Horatio S., <i>The Seminary System in Teaching Foreign Literature</i> .....	149-154
— Balzac: <i>Eugénie Grandet, with Introduction and Notes by G. Petilleau</i> .....	109	Whitney's, <i>Corrections to—French Vocabulary</i> .....	41-42
— A. Thierry: <i>Récits des Temps Mérovingiens, edited by H. Testard</i> .....	109; 145-146	— <i>Practical French</i> .....	22
— J. H. Chamberlin: <i>The Genesis of Literature</i> .....	110	Wightman, Jno. R., <i>Convention of the Modern Language Association of Ontario</i> .....	41
— Carl Appel: <i>Vom Descort</i> .....	145	Wilson, Charles Bundy, Dr. Hermann Wunderlich: <i>Untersuchungen über den Satzbau Luthers</i> .....	142-143
— O. Schultz: <i>Die Provenzalischen Dichtersinnen</i> .....	202-203	Woodward, F. W., <i>English in the Schools, (See Joynes)</i> .....	97-98
— Andrew Lang: <i>Histoires ou Contes du Temps passé avec des Moralités</i> .....	205	Words, <i>Biographies of</i> .....	80-81
— B. Méras: <i>La Syntaxe Pratique de la langue française</i> .....	205-206	— <i>on the Study of</i> .....	263-264
— Notre Dame de Paris.....	206	Wordsworth: <i>Prelude or Growth of a Poet's mind; an Autobiographical Poem</i> .....	236
— Novati: <i>Un Nuovo ed un Vecchio Frammento del Tristran di Tommaso</i> .....	259-261	Wräsen, <i>The Anglo-Saxon básnian and—(See Bright)</i> .....	37
— Rajna: <i>Italian Proper names in Arthurian legends</i> .....	263	Wrede, Ferdinand, <i>Ueber die Sprache der Wandelen, (See Goebel)</i> .....	50-51
— Anderson: <i>Hugo's Shakespeare</i> .....	265	Wright, Joseph, <i>Middle High German Primer</i> .....	203-204
— F. M., Reinhardstoettner: <i>Castiglione's 'Cortegiano'</i> .....	262	Writer, <i>The</i> .....	265-263
		Wunderlich, Dr. Hermann, <i>Untersuchungen über den Satzbau Luthers, (See Wilson)</i> .....	142-143
		Yeld, Rev. Charles, <i>Florian's Fables, (See Joynes)</i> .....	139-140
		York, <i>The Old French Manuscripts in the—Minster Library, (See Spencer)</i> .....	244-248











PB  
1  
M6  
v.3

Modern language notes

PLEASE DO NOT REMOVE  
CARDS OR SLIPS FROM THIS POCKET

---

UNIVERSITY OF TORONTO LIBRARY

---

